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ABSTRACT

One of 11 guides designed for junior high school teachers who wish to develop their own materials related to the fine arts and humanities area of career education, the primary focus is on identifying the components within each segment of the arts and humanities and the career areas within each segment. The fine arts are divided into art, music, dance, drama, and literature, then subdivided into career areas within each discipline. In art, the areas are painting, drawing, sculpture, graphics, design, ceramics, jewelry, textiles, art education, architecture, art history, and commercial art. The area of music is subdivided into vocal and instrumental categories and the dance area covers classic, popular, folk, and dance instruction. The drama field includes stage production and other entertainment media. The field of literature explores writing careers and supporting activities. Each unit specifies a unit purpose and performance objectives and includes: (1) a brief description of unit content, (2) teaching-learning activities, (3) evaluation techniques, and (4) suggested resources. Each unit specifies supportive instructional materials including transparency masters, reference lists, and other suggested activities. Addresses of publishers are provided in the appendix. (MW)

ED 098416

EXPLORING CAREERS IN FINE ARTS AND HUMANITIES: A GUIDE FOR TEACHERS

Prepared by

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July 1974

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(This page was prepared at the Clearinghouse due to the marginal reproducibility of the inside cover.)

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PREFACE

Career education may be described as a program of systematic educational experiences which prepares students for economic independence and personal fulfillment. Such a program should focus on the development of knowledge, general and specific abilities, and the awareness of the values of a work-oriented society; assisting all individuals--at all educational levels and ages--to interact with the economic sector.

Career education includes vocational training, but it is more than this. It aims toward developing the total individual; i.e. an individual able to perform all of his life roles with the skill, knowledge, and understanding necessary for success in all of these roles. It aims at developing the self-motivating and self-fulfilled individual who is a constructive force in the maintenance and improvement of the social body of which he is a part.

To meet the needs of individuals of all educational levels and ages, five phases of career education need to be implemented: awareness, orientation, exploration, preparation, and adult and continuing education.

Career awareness, emphasized early in the career development program, is to lead the individual in developing certain fundamental attitudes toward himself, toward other people, and toward work. Career orientation and exploration--emphasized in the middle school years--provides appropriate educational experinces which enable the individual to become familiar with the economic system and which allow the individual to explore various occupational clusters, to obtain initial work experience, and to integrate work values into his personal value system. The career exploration phase places equal emphasis on exploration of specific occupational clusters and

on the relevancy of academic subject matter to career goals. During the preparation phase, which may begin at grade ten or later, the individual narrows his choices of careers and prepares to enter the labor market or to continue his education. The purposes of adult and continuing education are to assist in the individual's advancement and to aid adults in discovering, analyzing, and preparing for new careers.

Accepting the philosophy underlying career education probably means change for the educator and the educational system; it certainly means additional planning and organizing. Adopting this new concept could mean adding totally new programs, changing present programs, training new personnel, and/or developing new courses of study.

To say that education must change is one thing; implementing that change is something else. This guide, "Exploring Careers in Fine Arts and Humanities" is one of eleven such guides (including "Orientation to the World of Work," an introduction to all the guides) which can be used as a resource for teachers in implementing the exploration phase of career education in the middle/junior high school.

The following are suggestions for implementing this guide:

(1) It can be used as one of the eleven guides as resource material for a series of mini-courses or activity courses, each dealing with a separate occupational area or cluster.

(2) It can be used as a resource to integrate career exploration activities into the existing curriculum.

In either option, this career exploration cluster guide can provide a valuable resource for student exploration of the Fine Arts and Humanities cluster.

INTRODUCTION

Purpose of this Guide

The purpose of this guide is to aid the classroom teachers in developing their own materials related specifically to the fine arts and humanities area of career education. It attempts to break down the structure of the arts and humanities in such a way that it becomes manageable for a teacher who may not feel adequately prepared in this area. It identifies the components within each segment of the arts and humanities, identifies careers within each segment, and gives examples of possible classroom experiences which could be used in the exploration phase of career education.

Suggestions for Using the Guide

This guide is not an exhaustive in-depth study of the fine arts and humanities fields; rather it will serve as an indication of directions a classroom teacher might take in introducing the cluster at the junior high school level for exploration and "hands-on" experiences in career education. The teacher may wish to use all or parts of the guide depending on the subject matter taught and his or her interests and capabilities. For purposes of simplification this guide will divide the fine arts into art, music, dance, drama and literature, and will treat the humanities as a field which incorporates the intellectual and aesthetic developments within cultures.

The structure within the individual areas of the fine arts will be developed in more detail as the areas are introduced. The general areas under art will be painting, drawing, sculpture, graphics, design, ceramics, jewelry, textiles, art education, architecture, art history and commercial art.

Undoubtedly many philosophical arguments could be started about where "fine arts" start and "not-so-fine-arts" ends. Since we are concerned with the possibilities of earning a livelihood through developing skills, we will deal with occupations requiring skill development in the arts regardless of where the occupation falls in the hierarchy of educational preparation or professional prestige.

In this guide the area of music is divided into vocal and instrumental categories which are further subdivided into classic, popular, and folk. Jobs in the making, maintenance, and repair of musical instruments will be discussed along with music education and history.

The section which deals with the dance area covers classic, popular, folk and dance instruction. The drama area covers stage production, motion picture, radio, television drama and supporting activities related to drama production. The field of literature deals with fictional and non-fictional writing and supporting activities related to literature.

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Structure of the Art Area

Aesthetic development in the visual arts is largely dependent upon the development of skills and enhanced conceptual and perceptual alertness, but most of all it is dependent upon continual practice with chosen materials. A good potter makes good pots because he makes pots often. A good water color artist spends more time making paintings with water colors than he does making paintings in any other medium. An artist who may not be skilled in the techniques of drawing may still achieve national, or even international recognition in some other area of the visual arts where drawing skills are not required. It is an erroneous assumption that artists are born with some nebulous quality called "talent." Artists appear to have "talent" because they have mastered the basic concepts of a given area, or areas, in art and have the interest necessary to sustain them over the long period of practice which is mandatory if technical proficiency is to be attained. It is a moot point where technical proficiency ends and creative genius begins in the arts, but since creative genius is seldom evident at the junior high school level, the most we can strive for in the classroom is to establish an environment in which students have the freedom to foster budding creativity, develop visual awareness and promote whatever degree of technical proficiency is necessary to inculcate, or maintain, the inner satisfaction essential for further development in this area.

Any reasonably intelligent layman can fathom the mystic of the artist, for there is no mystery where there is understanding. Unfortunately, too many otherwise intelligent persons make the fallacious supposition that the primary prerequisite for the production of creative work in the

arts is the mastery of drawing skills. Hence we often hear the wistful remark, "I can't draw a straight line." There are areas of art such as textile design, weaving, sculpture, jewelry, photography, ceramics and certain types of painting where skill in drawing is not essential. However, for personal satisfaction and for the elevation of self-confidence in the arts, skill in drawing is a desirable attribute and one which can be acquired. Everyone who has learned to write can learn to draw. Everyone who has learned to write can probably draw already, but the results may not be satisfying because at some point during the elementary school phase of education almost every child needs to be taught some basic fundamentals of drawing. Unfortunately, this segment of education is usually neglected; consequently, after a period of drawing repetitions of childhood cliches and imagery, the child stops drawing altogether for childlike drawings no longer render satisfaction. A parallel in another area would be to teach a child to add and subtract, but expect him to stumble onto multiplication and division on his own. To alleviate the stagnation which may have arisen in the creative development of junior high students, it is recommended that the desire to draw be revived. Probably of equal importance in creative development is a feeling for design. Consequently, it is recommended that drawing and design units serve as an introduction to the Fine Arts and Humanities cluster and that subsequent time be devoted to exploration in other areas of the arts and humanities.

UNIT ONE

DRAWING

UNIT PURPOSE: To explore the scope of "drawing" in terms of sketching, finished drawings and cartoons

PERFORMANCE OBJECTIVES: The student will be able to

I. Draw simple box shapes in one-point perspective and then apply the principles learned through this experience to drawing from visual experience.

II. Draw an optical illusion using two-point perspective.

III. Draw a cityscape using two-point perspective.

IV. Create a cartoon character in human or animal form.

V. Identify careers which require drawing skills.

I. The student will draw simple box shapes in one-point perspective, and then apply the principles learned through this experience to drawing from visual experience.

A. Suggested Content

1. Exercise in one-point perspective

2. Application of one-point perspective

B. Suggested Teaching-Learning Activities

1. Using the one-point perspective illustration ("One-Point Perspective," p. 15) or a similar illustration of the teacher's choosing as a guide, have the student draw from this illustration.

2. Using pencil and paper, have the student apply the principles of one-point perspective by doing a sketch of the classroom you are in at the time. (See "Classroom" p. 16.)

C. Suggested Evaluation

1. The student will demonstrate an understanding of one-point perspective if all lines aimed toward an imaginary horizon meet at a single vanishing point.

D. Suggested Resources

1. Books

a. The Art of Drawing

b. Graphic Perception of Space

2. Films

a. "Discovering Line"

b. "Discovering Perspective"

3. Resource Persons

a. Artist

b. Art teacher

II. The student will draw an optical illusion using two-point perspective.

A. Suggested Content

1. Exercise in the use of two vanishing points to create the illusion of space of a two-dimensional surface using line only

B. Suggested Teaching-Learning Activities

1. Using the optical illusion of space illustrated ("Optical Illusion," p. 17) or a similiar one as a guide, have the student draw an optical illusion by placing a vanishing point at each side of the page. Next draw a horizon line between these two points (in the center of the page) and with the aid of a ruler, measure off points equal distances apart above and below the horizon line and extending to the top and bottom of the page. Connect the vanishing points and the center points with lines. Color or blacken every other "square." An ordinary sheet of typing paper can be used for this exercise. Mark off equally spaced vertical lines over the pattern formed by the horizontal lines.

C. Suggested Evaluation

1. The student will demonstrate an understanding of creating optical illusions using two-point perspective if the horizontal lines converge at the vanishing points and an illusion of space is created.

D. Suggested Resources

1. Books

a. Graphic Perception of Space

b. The Complete Drawing Book

2. Films

a. "Discovering Perspective"

b. "Vertical"

3. Resource Persons

a. Artist

b. Draftsman

c. Art teacher

III. The student will draw a cityscape using two-point perspective.

A. Suggested Content

1. Application of the use of two-point perspective to create the illusion of space from the visual experience

B. Suggested Teaching-Learning Activities

1. On a sheet of 12" x 18" drawing paper, have students locate a vanishing point in the center of both sides of the paper. Next have them draw buildings of different heights with the horizontal lines aimed toward the vanishing points. (see "Two-Point Perspective," p.18) One of the most common errors of beginning students is slanting the vertical lines, so it may be necessary to point out that the verticals remain straight up and down. This exercise needs to be repeated in several environments and followed by a lesson designed to promote the creative use of the knowledge acquired.

C. Suggested Evaluation

1. The student will demonstrate an understanding of two-point perspective if the horizontal lines converge at the vanishing point and a feeling of space is created.

D. Suggested Resources

1. Books

   a. The Art of Drawing

   b. The Complete Drawing Book

2. Films

   a. "Discovering Line"

   b. "Discovering Perspective"

   c. "Vertical"

3. Resource Persons

   a. Art teacher

   b. Artist

   c. Draftsman

IV. The student will create a cartoon character in human or animal form.

A. Suggested Content

1. Examination of the techniques used by professional cartoonists and application of knowledge to create an original cartoon character

B. Suggested Teaching-Learning Activities

1. After examining, and perhaps drawing, some cartoon characters from the funny papers, magazines and comic books, have the student attempt to create an original comic character. This character could be featured in one cartoon complete with "punch line" or could appear in comic strip form, preferably in a humorous situation.

C. Suggested Evaluation

1. The student will demonstrate an understanding of the cartooning process by drawing an original cartoon character.

D. Suggested Resources

1. Books

a. Drawing People

b. The Complete Drawing Book

2. Films

a. "The Human Figure in Art"

3. Resource Persons

a. Newspaper cartoonist

b. Art teacher

c. Commercial artist

V. The student will be able to identify careers which require drawing skills.

A. Suggested Content

1. Careers requiring drawing skills:

Drawing instructor
Fashion illustrator
Cartoonist
Advertising artists
  Newspapers
  Magazines
  Television
  Billboards
Medical illustrators
Commercial artists
Draftsmen
Architect
Set designer
Cover designer
Textile designer
Art director
Graphic artist
Art teacher
Tatoo artist
Industrial designer
Archeological artist

B. Suggested Teaching-Learning Activities

1. Using field trips, interviews and research, have the student explore the training necessary to enter the above careers, the working conditions involved and the employment potentials.

C. Suggested Evaluation

The student will list and describe at least ten careers which require drawing skills.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

SUPPORTIVE MATERIALS

FOR

UNIT ONE

REFERENCE LIST FOR UNIT ONE

BOOKS

1. The Art of Drawing by Bernard Chaet, Holt, Rinehart and Winston.
2. The Complete Drawing Book by Peter Probyn, Watson-Guptill Publications.
3. Drawing People by Paul Hogarth, Watson-Guptill Publications
4. Dictionary of Occupational Titles, U.S. Government Printing Office.
5. The Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke, J.G. Ferguson Publishing Company.
6. Graphic Perception of Space by Frank Mulrey, Van Nostrand Reinhold Book Corporation.
7. Occupational Outlook Handbook U.S. Government Printing Office.

FILMS

1. "Discovering Line," BFA Educational Media
2. "Discovering Perspective," BFA Educational Media
3. "The Human Figure in Art," BFA Educational Media
4. "Vertical," Film Incorporated

*Addresses of publishers and distributors can be found in the appendix.

Other Suggested Teaching-Learning Activities

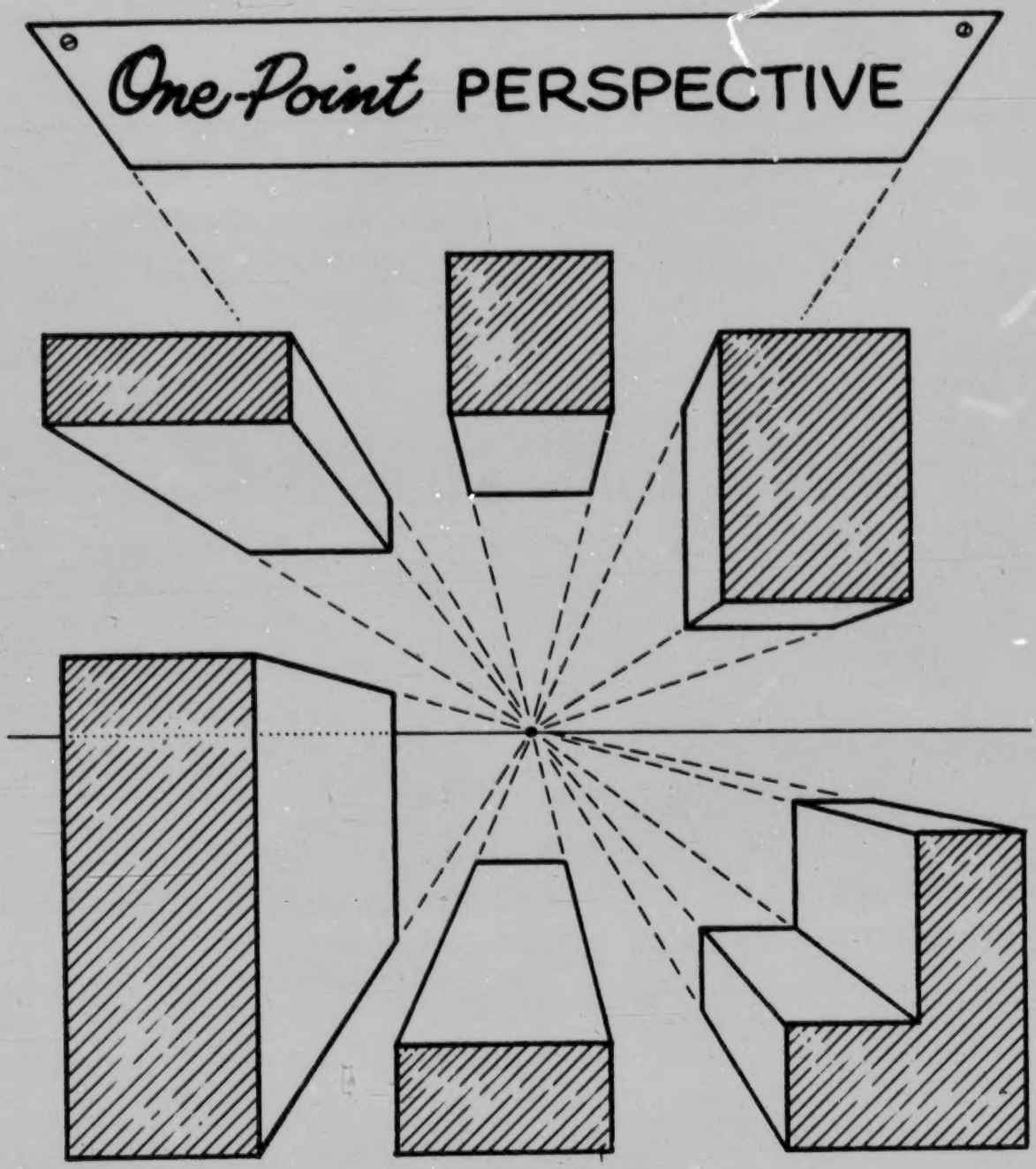
1. Further exploration should be devoted to drawing directly from the visual experiences, classroom props, landscapes, figures in action etc., since students at this age are interested in realism.

2. Rudimentary information regarding anatomy and proportions is needed at this age level and consequently drawing from student models is recommended. (See "Figure Measurements" p. 19 and "Features" p. 20.)

3. Additional subject matter for drawing could revolve around natural objects, and students can be taught to compare the effects of line variants, i.e., length, width, degree of curvature, direction and texture as well as an exploration of shapes, volumes and tone.

4. Variety can be added to the sketches, drawings and cartoons by introducing new drawing materials.

5. Classroom activities for career education should include bringing into the classroom for interviews artists in the community who use drawing skills, field trips to the art department of a newspaper, television station or commercial art studio, or showing any of a number of films on artists or on drawing.



T.VANTREESE, C.D.C., KENTUCKY

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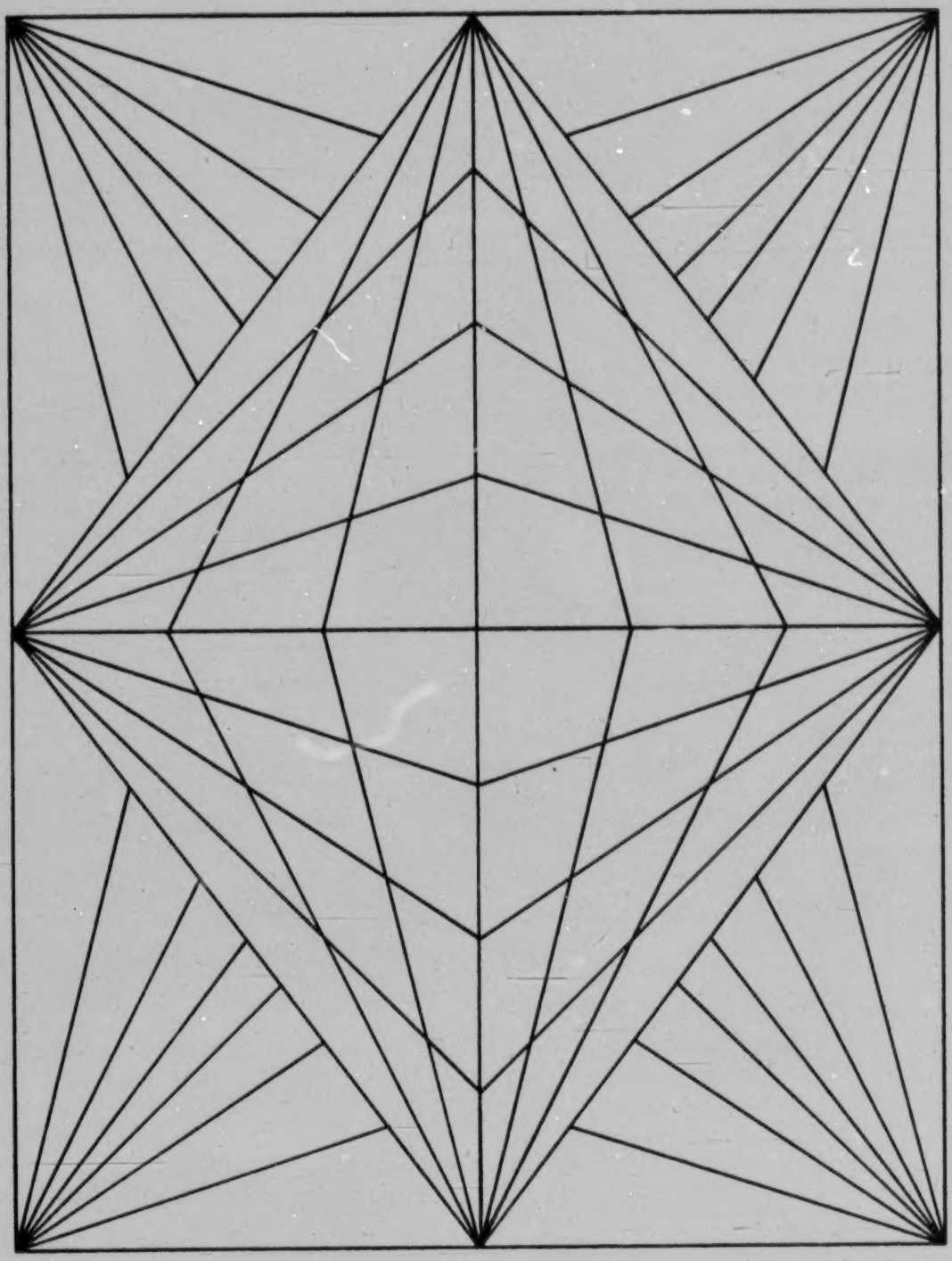
An OPTICAL ILLUSION



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TWO-POINT *Perspective*

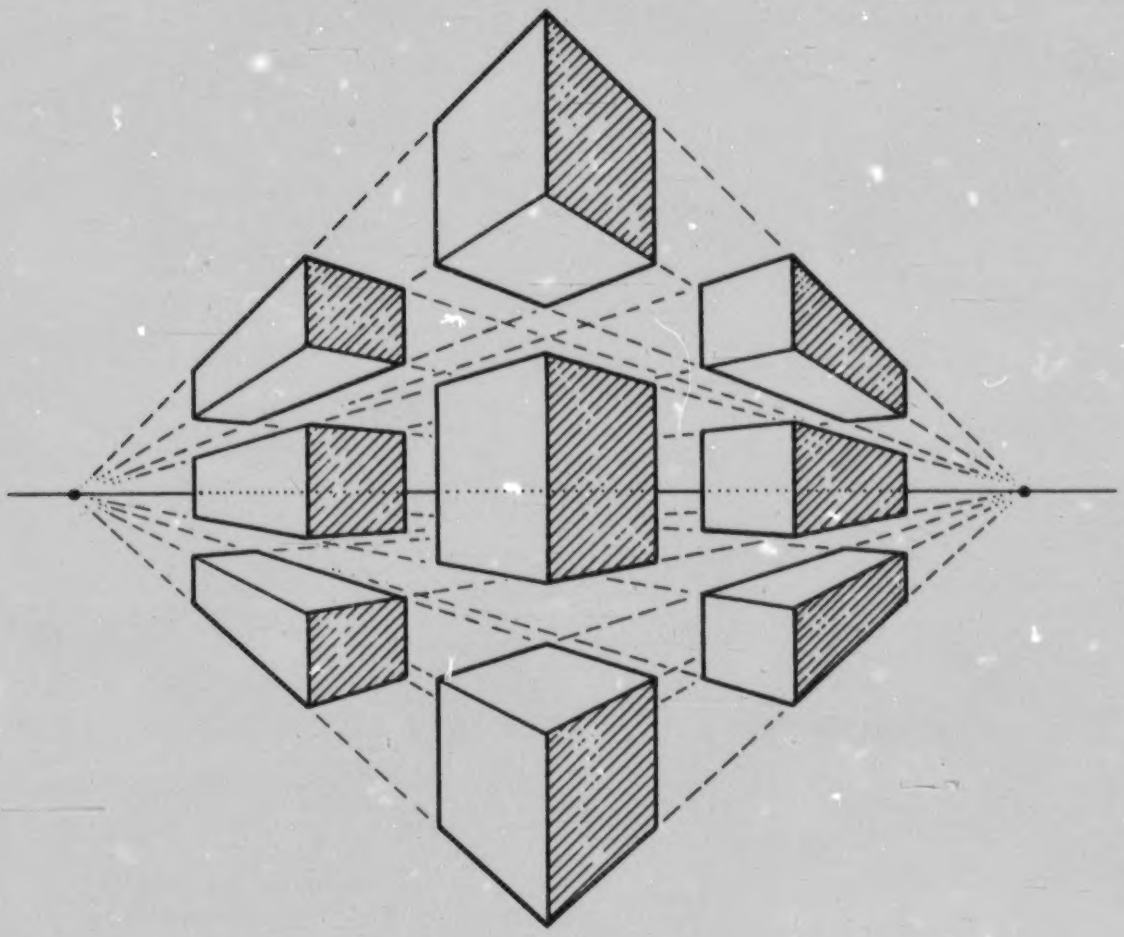

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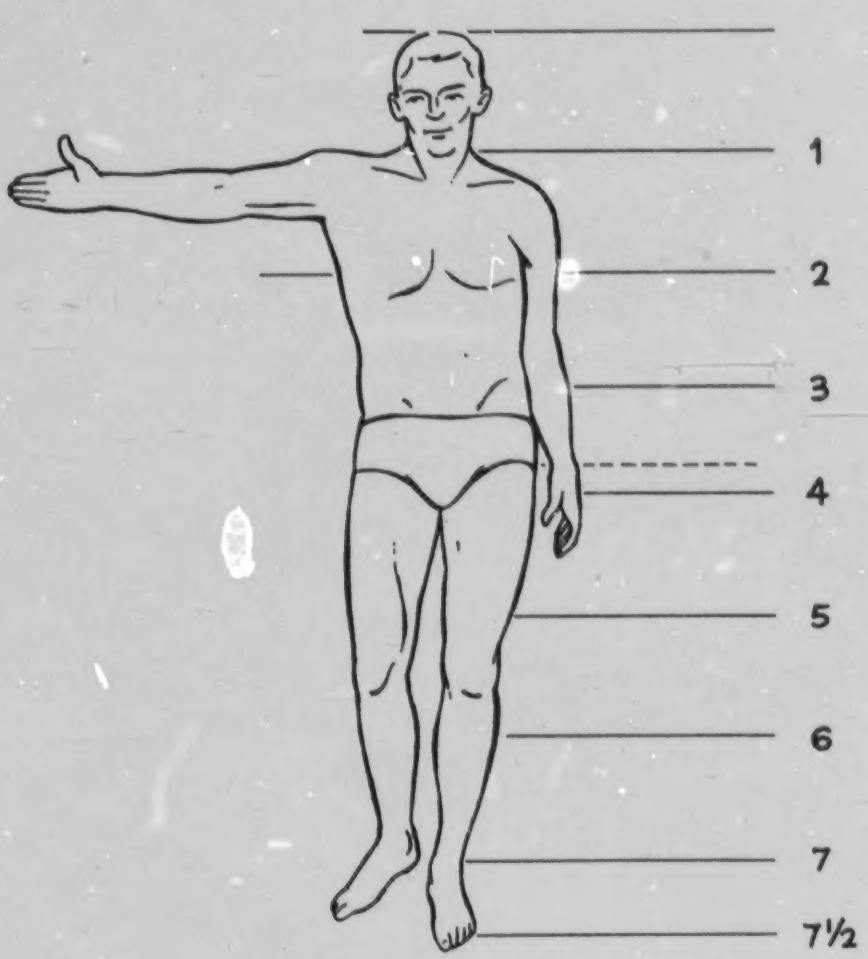
FIGURE *Measurement*



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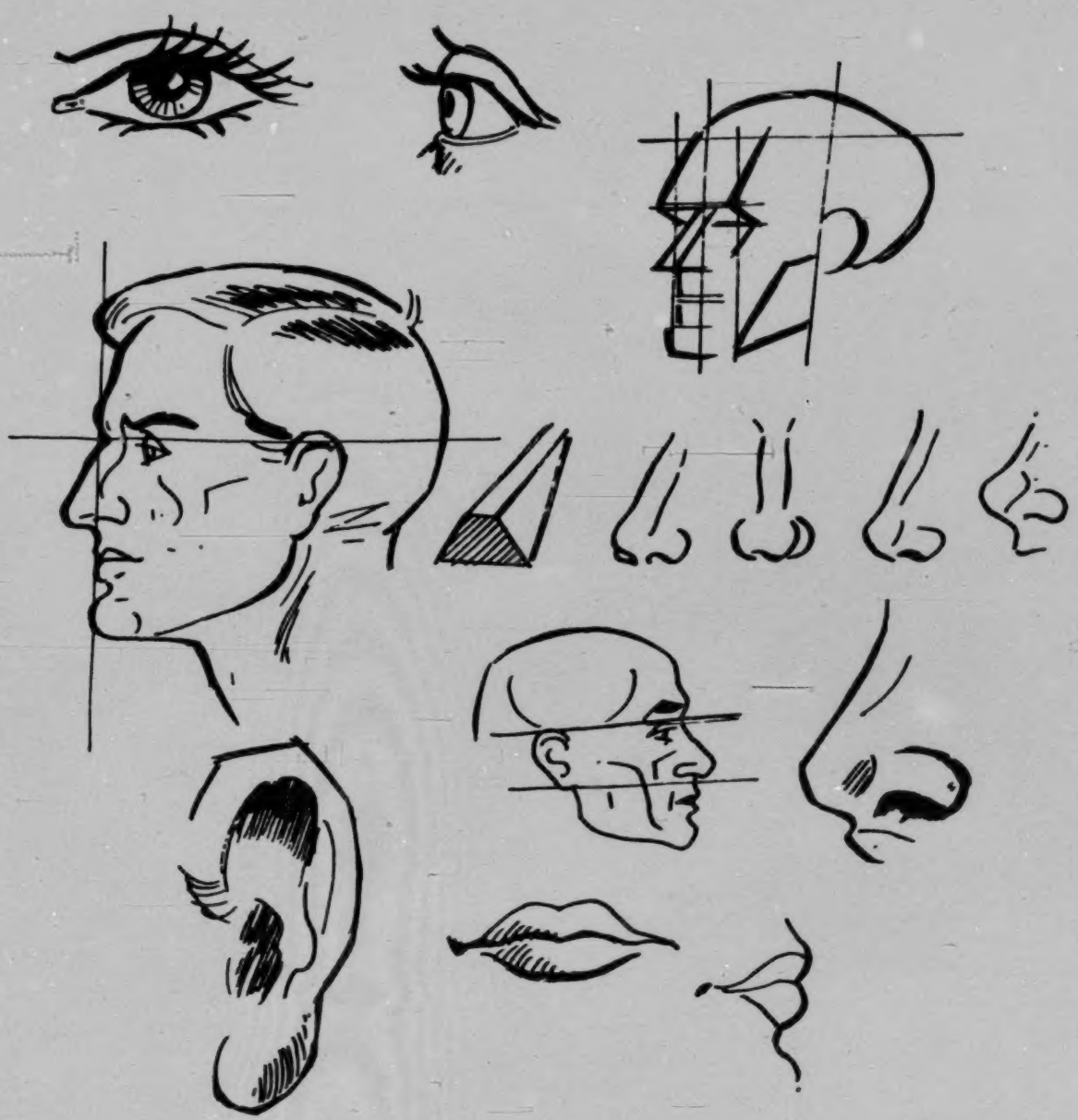
Features



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UNIT TWO

DESIGN

UNIT PURPOSE: To explore the scope of "design" as it relates to the Fine Arts and Humanities Cluster and careers in designing

PERFORMANCE OBJECTIVES: The student will be able to

I. Create a composition in which he incorporates the elements of design.

II. Create a composition in which he demonstrates his understanding of the principles of design.

III. Identify careers which require skill in designing.

I. The student will create a composition in which he incorporates the elements of design.

A. Suggested Content

1. Elements of Design

a. Line

b. Color

c. Shape (mass and form)

d. Texture

e. Tone

B. Suggested Teaching-Learning Activities

1. Line: Using brush and ink on paper, have the student work out a composition which demonstrates the way lines vary in width, length, degree of curvature, direction and texture. This design should be non-objective and could be used as a poster to advertise a product or event.

2. Color: Using watercolor or tempera paint have the student

a. Make the secondary and tertiary colors from the primary colors, and work these into a design.

b. Create a monochromatic design to explore the range of value from light to dark in one hue.

c. Create a design using colors in juxtaposition to demonstrate the spacial effect caused by varying intensities of bright and dull hues.

3. Shape: Using a variety of materials, have the student create several two and three dimensional shapes and forms using organic free-form in some and geometric shapes and forms in others.

4. Texture: Have the student discover texture in the following ways:

a. Using a large sheet of tracing paper, have the student make rubbings of various textures around the classroom and school. Then have him attempt to draw these textures.

b. Have the student create a black, white and gray design using texture only.

c. Using objects brought from home, have the students make a collage design showing the range of texture from rough to smooth.

5. Tone: To explore this element in both hands-on and visual experience,

   a. Have the student explore the range of tone by mixing black, white and one hue of tempera color and working these tones into a non-objective or abstract design showing a range of tints and shades.

   b. Using color cut from magazines, have the student identify the color(s) which appreciably modify a hue or white or black (as a gray paper of blueish tone, for example.)

C. Suggested Evaluation

1. Evaluate the student's work for elements of design or have him identify these elements in his classmates' work or in commercial designs found in magazines and elsewhere.

D. Suggested Resources

1. Books

   a. Design: Elements and Principles

   b. Design: A Search for Essentials

   c. Visual Design: A Problem-Solving Approach

2. Films

   a. The "Art of Seeing" Series

   b. The "Discovery" Series

3. Resource Persons

   a. Artist

   b. Art teacher

   c. Landscaper

   d. Architect

   e. Commercial artist

II. The student will create a composition in which he demonstrates his understanding of the principles of design.

A. Suggested Content

1. Principles of design:

a. Harmony

b. Dominance

c. Balance

d. Rhythm and repetition

e. Transition

f. Variety

g. Economy of means

B. Suggested Teaching-Learning Activities

1. Harmony: Have the student work out compositions which show

a. the harmony of line variants (width, length, degree of curvature, direction and texture),

b. the harmony of both warm and cool color compositions,

c. the harmony of shapes and forms composed with only organic shapes and forms, and then with only geometric shapes and forms,

d. the harmony of similiar textures,

e. the harmony of close value tonal compositions.

2. Dominance: Have the student work out five designs which exemplify dominance in each area of the elements of design (line, color, shape, texture and tone).

3. Balance: Have the student work out five designs which exemplify balance in each of the elements of design.

4. Rhythm and repetition: Have the student work out five designs which exemplify rhythm and repetition in each of the elements of design.

5. Transition: Have the student work out five designs which exemplify transition in the elements of design. It is recommended that this be done through the use of magazine cut-outs in the form of collages.

6. Variety: Using cut paper, have the students work out designs which show variety among the elements of design.

7. Economy of means: Have the students express a single concept (such as "happiness" or "lost") using all of the elements of design, but with an economy of means.

C. Suggested Evaluation

1. Evaluate the student's work in terms of how well he has demonstrated his understanding of the principles of design in his own work, or have him identify these principles in the work of his classmates.

D. Suggested Resources

1. Books

   a. Design: Elements and Principles

   b. Design: A Search for Essentials

   c. Visual Design: A Problem Solving Approach

2. Films

   a. The "Art of Seeing" Series

   b. The "Discovery" Series

3. Resource Persons

   a. Artist

   b. Art teacher

   c. Commercial artist

   d. Architect

5. Tone: To explore this element in both hands-on and visual experience.

   a. Have the student explore the range of tone by mixing black, white and one hue of tempera color and working these tones into a non-objective or abstract design showing a range of tints and shades.

   b. Using color cut from magazines, have the student identify the color(s) which appreciably modify a hue or white or black (as a gray paper of blueish tone, for example).

C. Suggested Evaluation

1. Evaluate the student's work for elements of design or have him identify these elements in his classmates' work or in commercial designs found in magazines and elsewhere.

D. Suggested Resources

1. Books

   a. Design: Elements and Principles

   b. Design: A Search for Essentials

   c. Visual Design: A Problem-Solving Approach

2. Films

   a. The "Art of Seeing" Series

   b. The "Discovery" Series

3. Resource Persons

   a. Artist

   b. Art teacher

   c. Landscaper

   d. Architect

   e. Commercial Artist

III. The student will identify careers which require skill in designing.

A. Suggested Content

1. Careers requiring design skills:

Industrial designer	Commercial and display designer
Textile designer	Landscape architect
Artist	Jewelry maker
Cover designer	Wallpaper artist
Set designer	Costume designer
Advertising artist	Commercial artist
Designer for containers	Potter
Fashion designer	Sculptor
Interior decorator	Graphic artist
Television artist	Art director

B. Suggested Teaching-Learning Activities

1. Using field trips, interviews and research, have the student explore the training necessary, the working conditions and employment potentials of the above careers.

C. Suggested Evaluation

1. The student will list and describe at least ten careers which require designing skills.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

SUPPORTIVE MATERIALS

FOR

UNIT TWO

REFERENCE LIST FOR UNIT TWO

BOOKS

1. Design: A Search for Essentials by Elizabeth Adams Hurwitz, International Publishing Company.

2. Design: Elements and Principles by Dorothea Malcolm, Davis Publications.

3. Dictionary of Occupational Titles, U.S. Government Printing Office.

4. The Encyclopedia of Careers and Vocational Guidance by W. E. Hopke, J.G. Ferguson Publishing Company.

5. Occupational Outlook Handbook, U.S. Government Printing Office.

6. Visual Design: A Problem-Solving Approach by Lillian Garrett, Van Nostrand-Reinhold Publishing Company.

FILMS

1. The "Art of Seeing" Series: "The Art of Seeing," "Light," "Color," "Shape," "Movement," "Abstraction," "Space," "Figures," "Same Subject - Different Treatment," "Composition," Film Incorporated.

2. The "Discovery" Series: "Discovering Color," "Discovering Composition in Art," "Discovering Creative Pattern," "Discovering Dark and Light," "Discovering Form in Art," "Discovering Ideas for Art," BFA Educational Media.

*Addresses of publishers and distributors can be found in the appendix.

Other Suggested Teaching-Learning Activities

1. Locate and analyze the principles and elements of design in advertisements found in newspapers and magazines.

2. Locate and analyze the principles and elements of design found in the art work of great masters or contemporary artists.

3. Have students make some designs for specific purposes such as a book jacket, a Red Cross poster, or a magazine ad for a product.

4. Have a designer come into the classroom for an interview or take the class on a field trip to see a designer's studio.

UNIT THREE

PAINTING

UNIT PURPOSE: To explore the scope of painting in art as it relates to careers for painters

PERFORMANCE OBJECTIVES: The student will be able to

I. Develop compositions in paint which create the illusion of space.

II. Develop a composition in paint which demonstrates his understanding of positive and negative space.

III. Develop a composition in paint which demonstrates a technique for creating texture in paint and explore the techniques of glazing.

IV. Identify careers which require painting skills.

I. The student will develop compositions in paint which create the illusion of space.

A. Suggested Content

1. Bright and dull colors

2. Warm and cool colors

3. Light and dark colors

4. Large and small areas of color

B. Suggested Teaching-Learning Activities

1. Bright and dull colors: Using the primary colors plus brown, have the student develop a painting in poster paint which demonstrates creating the illusion of space through the use of bright and dull colors.

2. Warm and cool colors: Using the full range of colors have the student create three paintings.

   a. Painting in warm colors only

   b. Painting in cool colors only

   c. Painting combining warm and cool colors

3. Light and dark colors: Using the full range of colors, plus black and white, have the student develop a painting which demonstrates the illusion of space created through the use of lights and darks.

4. Large and small areas of color: Using colors of equal value and intensity, muted, have the student create a painting in which large areas come forward and small areas recede.

C. Suggested Evaluation

1. Evaluate the student's work in terms of how well he created the illusion of space through color alone and how well he can identify the techniques of painting which created the illusion of space in the works of classmates and professional painters.

D. Suggested Resources

1. Books

   a. Painting Techniques of the Masters

   b. Techniques of Painting

2. Films

   a. "Abstractions"

   b. "Composition"

   c. "Discovering Ideas for Art"

   d. "Painting: The Creative Process"

3. Resource Persons

   a. Artists

   b. Art teacher

   c. Sign painter

   d. Commercial artist

II. The student will develop a composition which demonstrates his understanding of positive and negative space.

A. Suggested Content

1. Composition

2. Positive space

3. Negative space

B. Suggested Teaching-Learning Activities

1. Composition: Using slides or reproductions of well known painter's works, have the student analyze the compositions in terms of positive and negative space.

2. Positive space: Using a still life subject matter, develop a black and white design with the still life components in such a way that either the positive or the negative areas are solid black.

3. Negative space: Have the students abstract the composition developed to show positive space in such a way that the negative space becomes equally important in the painting. When the positive and negative spaces have been satisfactorily adjusted, have the student use this composition as the basis of a painting done in either monochromatic, warm or cool colors.

D. Suggested Evaluation

1. Evaluate the student's work in terms of how well the positive and negative spaces work as a unit and how well the negative spaces become part of the painting rather than functioning as leftover areas.

E. Suggested Resources

1. Books

a. Techniques of Painting

b. The Painters' Pocketbook of Methods and Materials

2. Films

a. "Abstractions"

b. "Composition"

3. Resource Persons

a. Artists

b. Art teachers

c. Designers

III. The student will develop a composition in paint which demonstrates a technique for creating texture in paint.

A. Suggested Content

1. Smooth texture

2. Dot-pattern texture

3. Impasto

4. Glazing

B. Suggested Teaching-Learning Activities

1. Smooth textures: Using acrylic paints, or acrylic medium mixed with tempera paints, have the student develop a smooth texture painting using many layers of thin washes on a smooth background.

2. Dot-pattern texture: Using the same composition used for the smooth texture painting, have the student develop a painting using spatter paint, spray guns or spray cans and stencils to create dot-pattern texture.

3. Impasto: Again, using the same composition, have the student develop a painting using very thick paint to create heavy impasto painting. A study of the paintings of Roualt or Van Gogh could preceed this lesson.

4. Glazing: Using one or more of the paintings created above, introduce the student to the techniques of glazing with acrylic washes.

C. Suggested Evaluation

1. Evaluate the student's work in terms of how readily one can identify the type of texture created in the painting and whether the glazing techniques added harmony to the composition.

D. Suggested Resources

1. Books

a. Techniques in Painting

b. The Painters' Pocketbook of Methods and Materials

c. The Artists' Handbook of Materials and Techniques

2. Resource Persons

a. Art teacher

b. Artists

c. Designers

IV. The student will identify careers which require painting skills.

A. Suggested Content

1. Careers requiring painting skills:

Artist-painter	Photographic touch-up artist
Threatre set designer	Sign painter
Television set designer	Designer
Motion picture set designer	Decorator of ornamental objects
Magazine illustrator	Landscape artists
Billboard painter	
Commercial artist	
Portrait painter	
Advertising artist	
Ad	

B. Suggested Teaching-Learning Activities

1. Using field trips, interviews and research, have the student explore the training necessary, the working conditions and the employment potentials of the careers listed above.

C. Suggested Evaluation

1. The student will list and describe at least eight careers which require painting skills.

D. Suggested References

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

SUPPORTIVE MATERIAL

FOR

UNIT THREE

REFERENCE LIST FOR UNIT THREE

BOOKS

1. The Artist's Handbook of Materials and Techniques by Ralph Mayer, Viking Press Inc.

2. Dictionary of Occupational Titles, U.S. Government Printing Office

3. The Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke, J.G. Ferguson Publishing Company.

4. Occupational Outlook Handbook, U.S. Government Printing Office.

5. The Painters' Pocketbook of Methods and Materials by Hilaire Hiler, Watson-Guptill.

6. Painting Techniques of the Masters by H. Lester Book, Watson-Guptill.

7. Techniques of Painting by Henry Gasser, Watson-Guptill.

FILMS

1. "Abstractions," Film Incorporated.

2. "Composition," Film Incorporated.

3. "Discovering Ideas for Art," BFA Educational Media

4. "Painting: The Creative Process," BFA Educational Media.

* Addresses of publishers and distributors can be found in the appendix.

Other Suggested Teaching-Learning Activities

1. If the budget and classroom space make it feasible, have the student experiment with different types of paint, i.e., water color, poster paint, acrylic and encaustic made from old crayons. In order for the visual effect of the medium to be more obvious, it is recommended that the same composition be used for the different types of painting.

2. Have the student develop a water color painting using glazes only.

3. Have the student develop an acrylic painting using glazes only.

4. Have the student create a water color using the rubber cement technique.

5. Have the student create the effect of impasto using thick gesso on a cardboard or masonite base.

6. Have the student develop a mural for a specific location in the school.

7. Bring local painters into the classroom for interviews.

8. Take a field trip to a painter's studio.

9. Show films of painters at work.

UNIT FOUR

SCULPTURE

UNIT PURPOSE: To explore the scope of "sculpture" as it relates to the Fine Arts and Humanities Cluster, in terms of concepts about form and the material suitable for developing specific types of form into sculpture, and to discover careers which require skills in sculptural techniques.

PERFORMANCE OBJECTIVES: The student will be able to

I. Make a three-dimensional object using geometric forms.

II. Make a three-dimensional object using organic forms.

III. Demonstrate a knowledge of opened and closed form.

IV. Demonstrate a knowledge of low, medium or high relief sculpture.

V. Contrast add-to and take-away sculpture.

VI. Explore combining form, color and texture.

VII. Identify careers which require skills in sculpture.

I. The student will make a three-dimensional object using geometric forms.

A. Suggested Content

1. Cube

2. Sphere

3. Cylinder

4. Cone

5. Pyramid

B. Suggested Teaching-Learning Activities

1. After demonstrating how to make the geometric forms listed above, have the students attempt to make these forms from paper. Additional forms such as ellipsoids, hyperboloids, dodecahedrons and plinths may be attempted by accelerated students. Multiples of two or more forms can then be glued together to make a hanging or standing form. Corrugated cardboard works well for this, and the film "Designing With Everyday Materials: Corrugated Paper," (BFA Educational Media) is a good introduction to this lesson.

D. Suggested Resources

1. Books

a. Exploring Sculpture

b. New Dictionary of Modern Sculpture

2. Films

a. "Discovering Form"

3. Resource Persons

a. Flower arranger

b. Artist-sculptor

c. Art teacher

II. The student will make a three-dimensional object using organic form.

A. Suggested Content

1. Organic form

B. Suggested Teaching-Learning Activities

1. Using natural objects for illustration, discuss what is meant by organic form, and have students identify organic form in reproductions of contemporary sculpture. Using clay, wire and plaster, or wood, have the student create a piece of sculpture composed of organic forms.

C. Suggested Evaluation

1. The student will have demonstrated a knowledge of organic form if no geometric forms appear in his work. Have him describe the organic forms used in his classmates' work.

D. Suggested Resources

1. Books

a. Exploring Sculpture

b. New Dictionary of Modern Sculpture

2. Films

a. "Discovering Form"

b. "Art from Found Materials"

3. Resource Persons

a. Designer

b. Architect

c. Artist

d. Art teacher

III. The student will demonstrate a knowledge of open and closed form.

A. Suggested Content

1. Open form

2. Closed form

B. Suggested Teaching-Learning Activities

1. Precede the hands-on experiences with a class discussion of open and closed form using slides or reproductions for illustrations. Have the student create an open form sculpture and a closed form sculpture out of any of the following materials: clay, toothpicks, toothpicks and paper, wire and string, soda straws, paper or corrugated cardboard. This may be followed by presenting the student with the problem of creating a piece of sculpture which combines open and closed form.

C. Suggested Evaluation

1. Evaluate the student's work for open and closed form and/or have him identify these forms in the sculpture of others.

D. Suggested Resources

1. Books

a. Exploring Sculpture

b. New Dictionary of Modern Sculpture

c. Young Sculptors

2. Films

a. "Designing with Everyday Materials: Corrugated Paper"

b. "Designing with Everyday Materials: Straw"

c. "Discovering Form"

3. Resource Persons

a. Architect

b. Art teacher

c. Artist-sculptor

d. Potter

IV. The student will demonstrate a knowledge of low, medium and high relief in sculpture by experimentation.

A. Suggested Content

1. Low relief sculpture

2. Medium relief sculpture

3. High relief sculpture

B. Suggested Teaching-Learning Activities

1. Introduce relief sculpture with slides, reproductions or examples of relief sculpture and have a class discussion on the differences between low and high relief. Have the student draw a composition which lends itself to relief sculpture. When a satisfactory composition has been worked out, have the student transfer this to a wood, plaster or wax block and carve the composition in low medium or high relief.

C. Suggested Evaluation

1. Evaluate the student's work for elements of composition, relief and carving ability. Have him identify these qualities in the works of others.

D. Suggested Resources

1. Books

a. Exploring Sculpture

b. Young Sculptors

c. New Dictionary of Modern Sculpture

2. Resource persons

a. Sculptor

b. Stone cutter

c. Potter

d. Art teacher

D. Suggested Resources

1. Films

a. "Discovering Form"

b. "Discovering Color"

c. "Discovering Texture"

d. "Art From Found Materials"

V. The student will contrast add-to and take-away techniques of producing sculpture.

A. Suggested Content

1. Built-up form

2. Direct carving, take-away techniques

B. Suggested Teaching-Learning Activities

1. Define or demonstrate the difference between the additive and subtractive techniques of making sculpture. Have the student start from two identical clay blocks and two identical themes, and add to one block while subtracting from the other block the amount of clay needed for the add-to method. Both blocks should become a piece of sculpture with identical themes in two different techniques.

C. Suggested Evaluation

1. Evaluate the student's work in terms of composition, consistency of theme and purpose.

D. Suggested Resources

1. Books

a. Exploring Sculpture

b. New Dictionary of Modern Sculpture

2. Resource persons

a. Artist

b. Art teacher

c. Potter or sculptor

VI. The student will explore combining form, color, and texture.

A. Suggested Content

1. Form

2. Form and color

3. Form and texture

B. Suggested Teaching-Learning Activities

1. Using any or all of several materials (paper, cardboard, plaster, toothpicks, collage materials, metal foils, etc.) have the student design and execute a piece of sculpture where color and texture become an integral part of the design. It might be well to have groups of students working in different materials so the end results can be compared with the materials used. The themes used can be either realistic, abstract or non-objective. A review of color and texture may be in order.

C. Suggested Evaluation

1. Evaluate the student's work in terms of how well the color and texture enhance the form and emphasize the planes on which they are used.

D. Suggested Resources

1. Films

a. "Discovering Form"

b. "Discovering Color"

c. "Discovering Texture"

d. "Art From Found Materials"

2. Resource Persons

a. Designer

b. Artist-sculptor

c. Art teacher

d. Architect

VII. The student will be able to identify careers which require skills in sculpture.

A. Suggested Content

1. Careers requiring sculpture skills

Artist-sculptor
Float designer or worker
Display manager
Furniture designer
Leather craftsman-designer
Jewelry designer
Flatware designer
Toy designer
Flower arranger
Architect
Cabinet maker
Automobile designer
Aircraft and space ship designers
Dentist
Plastic surgeon
Industrial designer

B. Suggested Teaching-Learning Activities

1. Using field trips, interviews and research, have the student explore the necessary training, the working conditions and the employment potential of the above listed careers.

C. Suggested Evaluation

1. The student will list and describe at least ten careers which require skill in sculpture.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

SUPPORTIVE MATERIALS

FOR

UNIT FOUR

REFERENCE LIST FOR UNIT FIVE

BOOKS

1. Dictionary of Occupational Titles, U.S. Government Printing Office.

2. The Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke, J.G. Ferguson Publishing Company.

3. Exploring Sculpture by Jan Arundell, Charles T. Branford Co.

4. Occupational Outlook Handbook U.S. Government Printing Office.

5. New Dictionary of Modern Sculpture, Robert Maillard, Editor Tudor Publishing Company.

6. Young Sculptors by Francis Louisa Hoover, Arts Resource Publications.

FILMS

1. "Art from Found Materials," BFA Educational Media

2. "Designing with Everyday Materials: Corrugated Paper," BFA Educational Media

3. "Designing with Everyday Materials: Straw," BFA Educational Media

4. "Discovering Color," BFA Educational Media

5. "Discovering Form," BFA Educational Media

6. "Discovering Texture," BFA Educational Media

*Addresses of publishers and distributors can be found in the appendix.

Other Suggested Teaching-Learning Activities

1. For exploration of form, planes and take-away method of carving, have the student do direct carving in balsa wood, clay, wax or soap.

2. Have the student develop a wire and string free-standing sculpture to emphasize curving and twisting planes.

3. Using painted boxes, have the student explore open form with overlapping planes by punching rows of holes at different levels in the box and running colored threads through at different angles and directions.

4. Have the student explore making sculpture out of stuffed fabric or macrame.

5. Have the student explore the possibilities of making sculpture out of found objects and scrap materials such as the "left over" from shop classes, lumber yards and industrial scraps.

6. Have the student plan and execute a mobile or wall sculpture for a specific building in town.

7. Bring an artist working in sculpture into the class for interviewing or take a field trip to a sculpture studio. If this is not possible, show films on sculptors at work and techniques used.

UNIT FIVE

GRAPHICS

UNIT PURPOSE: The student will explore the scope of "graphics" as it relates to the Fine Arts and Humanities Cluster and the careers found therein.

PERFORMANCE OBJECTIVES: The student will be able to

I. Identify various kinds of prints, understand the numbering system for prints and know the difference between a print and a reproduction.

II. Compose and make an itaglio print.

III. Compose and make a relief print.

IV. Compose and make a serigraph.

V. Identify careers which require printmaking skills.

I. The student will be able to identify various kinds of prints, understand the numbering system for prints, and know the difference between a print and a reproduction.

A. Suggested Content

1. Intaglio

2. Relief

3. Serigraph

4. Lithograph

5. Numbering an edition

6. Reproductions

B. Suggested Teaching-Learning Activities

1. Using real prints and plates if possible, help the student see the differences between intaglio, relief, serigraph and lithograph prints and printing techniques through the lecture, demonstration, discussion-type approach. Explain the system for numbering a print edition and the meaning of the term "artist's proof." Explain the difference between a print and a reproduction, and show the student how to tell the difference. Show films on printmaking so the student can see the process.

C. Suggested Evaluation

1. Evaluate the student in terms of his ability to discern types of prints, his explanation of the number system and his ability to identify a reproduction when he sees one.

D. Suggested Resources

1. Books

a. The Complete Printmaker

b. Printmaking Today

2. Films

a. "Exploring Relief Printmaking"

b. "How to Make a Linoleum Block Print"

c. "Silk Screen Fundamentals"

3. Resource Persons

   a. Artist printmaker

   b. Art teacher

   c. Museum curator

II. The student will compose and make an intaglio print.

A. Suggested Content

1. Below-the-surface printing
2. Making a plate
3. Inking a plate
4. Wiping a plate
5. Printing a plate
6. Numbering a print
7. Matting a print

B. Suggested Teaching-Learning Activities

1. Review the characteristic of intaglio printing and discuss dry point, etching and engraving, as well as techniques for inking, wiping, printing, numbering and matting a plate or print. Using plexiglass or plastic for a plate, have the student do a dry-point composition which can be transferred to the plate. With a sharp needle or other instrument have the student make, ink, print, number the print and mat a dry-point print.

C. Suggested Evaluation

1. Evaluate the student's work in terms of each step in the process and by his ability to identify the intaglio process in the prints of others.

D. Suggested Resources

1. Books
   a. The Complete Printmaker
   b. Printmaking Today
   c. Printmaking Activities for the Classroom
2. Resource Persons
   a. Artist-printmaker
   b. Art teacher

III. The student will compose and make a relief print.

A. Suggested Content

1. Linoleum prints

2. Plaster prints

3. Wood cuts

4. Collographs

B. Suggested Teaching-Learning Activities

1. Review the characteristics of relief printing and discuss suitable materials for this type of print as well as techniques for making the plates, inking, wiring, printing, numbering and matting the plate or print. Using linoleum, plaster, wood or collograph materials, have the student make a relief plate, print a relief print, number and mat the print.

C. Suggested Evaluation

1. Books

a. Introducing Surface Printing

b. Printmaking Activities for the Classroom

c. Printmaking Today

2. Films

a. "Exploring Relief Printmaking"

b. "How to Make a Linoleum Block Print"

c. "Monotype Prints"

d. "Print with a Brayer"

3. Resource Persons

a. Artist printmaker

b. Art teacher

IV. The student will compose and make a serigraph.

A. Suggested Content

1. The silk screen process

B. Suggested Teaching-Learning Activities

1. Review the silk screen printing process and demonstrate how simple silk screen frames can be made. Discuss squegees, inks, and stencil materials. Have the student make a simple silk screen frame from a shellacked cardboard box or wooden frame. Have the student design a serigraph, cut the stencil, adhere the stencil to the frame and print the silk screen composition. Have him number and mat the prints.

C. Suggested Evaluation

1. Evaluate the student's work in terms of each step in the process and by his ability to identify the silk screen process in the prints of others.

D. Suggested Resources

1. Books

a. The Complete Printmaker

b. Printmaking Today

c. Printmaking Activities for the Classroom

2. Films

a. "Silk Screen Fundamentals"

3. Resource Persons

a. Artist - printmaker

b. Commercial artist

c. Art teacher

V. The student will be able to identify careers which require printmaking skills.

A. Suggested Content

1. Careers requiring a knowledge of printmaking skills

Museum print curator
Printmaker - artist
Lithographer
Engraver for U.S. currency
Engraver for U.S. postage stamps
Photoengraver
Silk screen artist
Poster maker

B. Suggested Teaching-Learning Activities

1. Using field trips, interviews and research, have the student explore the training necessary to enter the above careers, the working conditions involved and the career potentials.

C. Suggested Evaluation

1. The student will be evaluated on his ability to list and describe at least five careers which require a knowledge of printmaking skills.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

SUPPORTIVE MATERIALS

FOR

UNIT FIVE

67/68

REFERENCE LIST FOR UNIT FIVE

BOOKS

1. The Complete Printmaker by John Ross and Clare Romuno, The Free Press, a Division of the MacMillan Company

2. Dictionary of Occupational Titles U.S. Government Printing Office.

3. Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke, J.G. Ferguson Publishing Company

4. Introducing Surface Printing by Peter A. Green, Watson-Guptill

5. Occupational Outlook Handbook U.S. Government Printing Office.

6. Printmaking Activities for the Classroom by Arnel Pattemore, Davis Publications.

7. Printmaking: Methods Old and New by Cabor Peterdi, MacMillan Co.

8. Printmaking Today by Jules Heller, Holt, Rinehart & Winston

FILMS

1. "Exploring Relief Printmaking," BFA Educational Media

2. "How to Make a Linoleum Block Print," BFA Educational Media

3. "Monotype Prints," BFA Educational Media

4. "Print With a Brayer," BFA Educational Media

5. "Silk Screen Fundamentals," BFA Educational Media

*Addresses of publishers and distributors can be found in the appendix.

Other Teaching-Learning Activities

1. Have the students design a printing plate using string and glue.

2. Have the student explore the possibilities of using acrylic gel or medium to build a surface on a printing plate.

3. Have the student explore a wide range of found objects as potential printing materials.

4. Have the student explore stamping as a print-making device.

5. Have the student invent or design a printing press from cheap or inexpensive materials.

UNIT SIX

CERAMICS

UNIT PURPOSE: To explore the scope of "ceramics" and the careers in this field.

PERFORMANCE OBJECTIVES: The student will be able to

I. Research the composition and locations of clay deposits.

II. Explore the techniques involved and make a pot.

III. Research the composition of glazes and learn to apply glazes to one or more of his pots.

IV. Research the principles of building a kiln, pit firing and raku firing.

V. Identify careers which require knowledge about ceramics as well as careers which require skills in working with clay.

I. The student will research the composition and location of clay deposits.

A. Suggested Content

1. Types of clay

2. Location of clay

3. Refining and aging clay

4. Commercial production and uses

B. Suggested Teaching-Learning Activities

1. Using encyclopedias, technical books and information obtained from the research division of the state department of commerce, the geology department of the nearest college or university, environmental agencies, departments of mines and minerals, and personal interviews, have the student find out all that he can about clay. If there are local clay deposits, have the student dig and refine clay, and be able to tell the difference between natural clay and modeling clay. Have him explore the commercial production and uses of clay in the ceramic industries, and have him compile all information into a notebook.

C. Suggested Evaluation

1. Evaluate the student's work on the basis of the thoroughness and accuracy of the information in his notebook.

D. Suggested Resources

1. Books

a. Encyclopedias

b. Ceramics- A Potter's Handbook

2. Resource Persons

a. Art teacher

b. Geologist

c. Chemist

d. Potter

e. Clay production worker

II. The student will explore the techniques involved and make a pot.

A. Suggested Content

1. Pinch, coil and slab methods

2. Drape - shape method

3. Potter's wheel

B. Suggested Teaching-Learning Activities

1. After giving a demonstration or showing films on various methods of constructing with clay, have the student make pots using one or all of the following methods: pinch, coil, slab, draping rolled out clay over another form, or throwing on a potter's wheel. Discuss tensile strength, construction techniques, decorating possibilities and aesthetic qualities.

C. Suggested Evaluation

1. Evaluate the students' work in terms of aesthetic quality, suitability of form to function, construction techniques employed and originality of decorating devices.

D. Suggested Resources

1. Books

a. Ceramic Art in the School Program

b. Ceramics

c. Ceramics for the Artist Potter

2. Films

a. "Beginning Wheel Techniques"

b. "Ceramic - What, Why, How"

c. "Rediscovery: Clay"

3. Resource Persons

a. Art teacher

b. Potter

III. The student will research the composition of glazes and learn to apply glazes to one or more of his pots or tiles.

A. Suggested Content

1. Glaze composition

2. Glaze application

B. Suggested Teaching-Learning Activities

1. By using encyclopedias, technical books and information obtained through writing producers of ceramic supplies, have the student compile a notebook on glaze information. If chemicals are available have the student make his own glaze and apply it to a piece of his own ceramic work. Otherwise have him apply a commercially prepared glaze. The student should be aware of the fact that not all glazes work on all clay bodies.

C. Suggested Evaluation

1. Evaluate the student's work on the basis of the content of his notebook and the success of his glazing endeavor.

D. Suggested Resources

1. Books

a. Ceramics: A Potter's Handbook

b. Encyclopedias

2. Resource Persons

a. Art teacher

b. Potter

c. Chemist or chemistry teacher

IV. The student will research the principles of building a kiln, pit firing and raku firing.

A. Suggested Content

1. Kiln construction and materials

2. Draft systems

3. Temperature control and regulation

4. Safety features

5. Types of kilns

B. Suggested Teaching-Learning Activities

1. While this is basically a research problem which requires the student spend some time in the library ferreting out information and making notes and drawings of kilns for a notebook, it can readily be turned into a hands-on group expereince if the teacher is willing to supervise the actual building of a kiln from scrap materials either on school grounds or at the home of one of the students. If kiln building is attempted, a raku kiln is recommended because of the speed with which it can be built, the simplicity of materials and the firing experience involved. A pit kiln is second best.

C. Suggested Evaluation

1. Evaluate the student's work on the content of his notebook and/or the successful operation of the kiln.

D. Suggested Resources

1. Books

   a. Encyclopedias

2. Resource Persons

   a. Art teacher

   b. Potter

V. The student will be able to identify careers which require skills and knowledges in ceramics.

A. Suggested Content

1. Careers requiring ceramic skills

Artist- craftsman
Potter
Glazer
Clay refiner
Kiln foreman
Kiln maker
Pottery decoration designer
Tile designer
Spark plug maker
Bathroom fixtures designer
Ceramic chemist
Claymíner
Ceramic geologist
Pottery wheel maker
Pub mill workers

B. Suggested Teaching-Learning Activities

1. Have the student explore the training needed, working conditions and career potentials in the ceramic field.

C. Suggested Evaluation

1. The student should be able to identify and explain at least 10 careers in the ceramic industry.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

SUPPORTIVE MATERIALS

FOR

UNIT SIX

79/80

REFERENCE LIST FOR UNIT SIX

BOOKS

1. Ceramic Art in the School Program by Sidney Supkensky, Davis Publications, 1968.

2. Ceramics: A Potter's Handbook by Glenn C. Nelson, Holt, Rinehart and Winston, 1971.

3. Ceramics for the Artist Potter by Frederick H. Norton, Addison-Wesley Publishing Company, 1956.

4. Dictionary of Occupational Titles U.S. Government Printing Office.

5. Encyclopedia of Careers and Vocational Guidance Wm. E. Hopke, J.G. Ferguson Publishing Company.

6. Occupational Outlook Handbook U.S. Government Printing Office.

FILMS

1. "Beginning Wheel Techniques," BFA Educational Media.

2. "Ceramic - What, Why, How," McGraw-Hill Book Company.

3. "Creating With Clay," BFA Educational Media.

4. "Rediscovery: Clay," ACI Products.

*Addresses of publishers and distributors can be found in the appendix.

Other Teaching-Learning Activities

1. Show films on the ceramic industry, pottery techniques and the working process of well-known potters. Discuss these films with class.

2. Ask a potter or ceramic sculptor to visit the class for demonstration and interview.

3. Take a field trip to a clay site and let the students dig, refine, and use their own clay.

4. As a group project, have the students design and make an unglazed ceramic mural in built-up relief for a specific location.

5. Explore the utilitarian function of clay by having the student design and make hot plates, lamp bases, tile top TV tables, candle holders, weed pots, hanging pots, bells, etc.

6. Have the student explore the possibilities of underglazes through a series of decorative problems.

UNIT SEVEN

JEWELRY

UNIT PURPOSE: To explore the scope of jewelry designing and making and the career possibilities in this field

PERFORMANCE OBJECTIVES: The student will be able to

I. Explore the possibilities and techniques in enameling.

II. Explore the possibilities and techniques of making jewelry from wire.

III. Explore the possibilities and techniques of making jewelry from wood.

IV. Explore the possibilities and construction techniques of making jewelry from found objects and tumble polishing found objects for caged jewelry.

V. Research the lost wax technique of casting and the commerical techniques for making jewelry as well as exploration of gems and jewels.

VI. Identify careers which require knowledge about jewelry as well as careers which require skill in jewelry design and execution.

I. The student will explore the possibilities and techniques in enameling.

A. Suggested Content

1. Cleaning the metal

2. Burring edges

3. Transparent and opaque enamels

4. Firing

5. Cleaning and finishing

B. Suggested Teaching-Learning Activities

1. Show examples of enameled jewelry and do a demonstration on the techniques involved including safety precautions and care of enamels. Explain why each step is important if the finished piece of jewelry is to be a success. Discuss different ways designs are made with enamel such as stencils and sgraffito. Let the student design and execute a pin or pendant using copper enameling techniques.

C. Suggested Evaluation

1. Evaluate the student's work in terms of design and craftsmanship.

D. Suggested Resources

1. Books

a. Step by Step Jewelry

b. Contemporary Jewelry: A Studio Handbook

2. Films

a. "Enameling"

3. Resource persons

a. Jewelry craftsman

b. Art teacher

c. Enamel hobbiest

II. The student will explore the possibilities and techniques of making jewelry from wire.

A. Suggested Content

1. Forming

2. Hammering

3. Cleaning and polishing

B. Suggested Teaching-Learning Activities

1. Demonstrate the techniques of making jewelry from one piece of wire by bending it with pliers, hammering sections to flatten the wire, making pin backs by filing one end into a point and bending the other into a hook. Buff the finished piece on a polishing wheel, and lacquer the piece of jewelry to keep the metal from tarnishing. Using inexpensive copper or brass wire, let the student design and execute a wire pin, necklace, pendant, bracelet or hair ornament.

C. Suggested Evaluation

1. Evaluate the student's work in terms of design and craftsmanship.

D. Suggested Resources

1. Books

a. Step by Step Jewelry

b. Contemporary Jewelry: A Studio Handbook

2. Resource Persons

a. Jewelry designer

b. Jewelry craftsman

c. Art teacher

III. The student will explore the possibilities and techniques of making jewelry from wood.

A. Suggested Content

1. Laminating

2. Cutting

3. Filing

4. Polishing

5. Attaching findings

B. Suggested Teaching-Learning Activities

1. Obtain a variety of scrap woods from lumber yards and/or from the high school shop teacher using simple hand tools, i.e., clamps or clothes pins, saws, buffers, sanders or sandpaper, etc., demonstrate how woods can be laminated and shaped into jewelry by cutting out a shape and rounding the surface through filing and polishing. Inform the student on how to mix epoxy glues to adhere findings to the back side. Have the student design and execute a piece of jewelry in wood.

C. Suggested Evaluation

1. Evaluate the student's work in terms of design and craftsmanship.

D. Suggested Resources

1. Books

a. Creating with Found Objects

2. Resource Persons

a. Industrial arts woodshop teacher

b. Jewelry craftsman

c. Art teacher

IV. The student will explore the possibilities and construction techniques of making jewelry from found objects and tumble polishing found objects for caged jewelry.

A. Suggested Content

1. Designing jewelry

2. Gluing, soldering

3. Caging

B. Suggested Teaching-Learning Activities

1. Show examples and explain the construction techniques of making jewelry from found objects. Explain the techniques for tumble polishing and demonstrate methods of bending wire to cage objects for jewelry. Have the student collect rocks, shells, nuts and bolts and a variety of other objects. Have him design and execute a piece of jewelry made from these objects.

C. Suggested Evaluation

1. Evaluate the student's work in terms of design, function and craftsmanship.

D. Suggested Resources

1. Books

a. Creating with Found Objects

2. Resource Persons

a. Industrial arts woodshop teacher

b. Jewelry craftsman

c. Art teacher

V. The student will research the lost wax technique of casting and the commercial techniques for making jewelry as well as an exploration of jewels and gems.

A. Suggested Content

1. Methods of:

a. Making a wax model

b. Sprueing

c. Investing

d. Casting

e. Finishing

B. Suggested Teaching-Learning Activities

1. Have the student do a research paper complete with illustrations on the lost wax casting technique, commercial means of making jewelry, and jewels and gems for jewelry.

C. Suggested Evaluation

1. Evaluate the student's work in terms of the content and quality of his research paper.

D. Suggested Resources

1. Books

a. Step by Step Jewelry

b. Contemporary Jewelry: A Studio Handbook

2. Films

a. "Rings on My Fingers"

3. Resource Persons

a. Artist - craftsman

b. Art teacher

c. Jewelry repairman

VI. The student will be able to identify careers which require knowledge about jewelry as well as careers which require skill in jewelry design and execution.

A. Suggested Content

1. Careers which require skill in jewelry design and execution

Artist-craftsman in jewelry
Gem cutter and polisher
Jewelry repairman
Jewelry appraiser
Dentist
Jewel and gem dealers
Bead maker
Jewelry supply salesman
Craftsman-teacher
Jewelry salesman
Jewelry designer
Silversmiths
Goldsmiths

B. Suggested Teaching-Learning Activities

1. Have the student explore the training needed, working conditions and career potentials in the jewelry field.

C. Suggested Evaluation

1. The student should be able to identify and describe at least eight careers in the jewelry field.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

SUPPORTIVE MATERIALS

FOR

UNIT SEVEN

REFERENCE LIST FOR UNIT SEVEN

BOOKS

1. Contemporary Jewelry: A Studio Handbook by Philip Morton, Holt, Rinehart and Winston 1970.

2. Creating with Found Objects by Lother Kampenan, Van Nostrand Reinhold Company 1970.

3. Dictionary of Occupational Titles U.S. Government Printing Office.

4. The Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke, J.G. Ferguson Publishing Company

5. Occupational Outlook Handbook U.S. Government Printing Office.

6. Step by Step Jewelry by Thomas Gentille, Golden Press, 1968.

FILMS

1. "Enameling," ACI Products

2. "Rings on My Fingers," Oxford Films

*Addresses of publishers and distributors can be found in the appendix.

Other Teaching-Learning Activities

1. Have the student locate and interview persons working in the jewelry field, and give a class report on these interviews.

2. Have the student visit the studio of an artist-craftsman working in jewelry, or have the artist-craftsman give a demonstration in class.

3. Take the class on a field trip to a jewelry store and interview a salesman, the owner and a repairman about their jobs.

4. Give the student an opportunity to make a piece of jewelry for a crippled child, a poor person, a shut-in, a senior citizen in a hospital, a deaf person or someone specific who might appreciate having something made for them.

5. Have the student contact the geology department of a college or university, or invite a faculty member to the class to ascertain what metals, gems and jewels are native to this state.

UNIT EIGHT

TEXTILES

UNIT PURPOSE: To explore the scope of "textiles" as it relates to the Fine Arts and Humanities Cluster and to explore jobs in the textile area

PERFORMANCE OBJECTIVES: The student will be able to

I. Research types of fibers, types of weaves and types of looms.

II. Construct a loom and weave a simple piece of fabric.

III. Experiment with tie-dye and batik fabric design.

IV. Design and execute a block print or silk screen print on fabric.

V. Design and execute a creative stitchery wall hanging.

VI. Design and execute a three-dimensional standing or hanging fabric sculpture.

VII. Identify careers which require a knowledge about textiles as well as careers which require skill in working with textiles.

I. The student will research types of fibers, types of weaves and types of looms.

A. Suggested Content

1. Cotton, linen, wool, silk, synthetic fibers

2. Plain, twill, herringbone, satin, pile, etc., weaves

3. Frame, primitive, inkle, fixed heddle, backstrap, harness looms

B. Suggested Teaching-Learning Activities

1. Show films on weaving. Have the student develop a notebook on as many aspects of weaving as seem appropriate. Have the student illustrate the various types of weaves through paper weaving, and have him make drawings of the different types of looms.

C. Suggested Evaluation

1. Evaluate the student's work in terms of the content of his notebook.

D. Suggested Resources

1. Books

a. Encyclopedias

b. On Weaving

2. Films

a. "Hands and Threads"

b. "The Textile Touch"

c. "The Weaver"

3. Resource Persons

a. Interior decorator

b. Weaver - craftsman

c. Buyer for a department store (textiles)

d. Art teacher

II. The student will construct a loom and weave a simple piece of fabric.

A. Suggested Content

1. Primitive looms

2. Simple weaving techniques

B. Suggested Teaching-Learning Activities

1. Through research already completed, the student will have acquired some basic knowledge about the principles of loom construction. Have him apply this knowledge to the construction of his own loom, and then have him weave a simple piece of fabric which could serve as a table runner, purse, or dish cloth.

C. Suggested Evaluation

1. Evaluate the student's work in terms of how well the loom functions and the flawlessness of the finished fabric.

D. Suggested Resources

1. Books

a. On Weaving

b. Encyclopedias

c. Practical Encyclopedia of Crafts

d. Arts and crafts catalog

2. Resource Persons

a. Weaver

b. Industrial arts teacher

c. Occupational therapist

d. Art teacher

III. The student will experiment with tie-dye and batik fabric design.

A. Suggested Content

1. Fabric design

2. Types of dyes

3. Tie-dyeing and batik making

4. Setting the dye

B. Suggested Teaching-Learning Activities

1. Show film on batik and discuss examples of tie-dye and batik work, if available. Discuss types of dyes and where they come from. Discuss which fabrics are suitable for accepting the dye. Demonstrate the process and then let the student experiment on a piece of scrap material. Next let the student tie-dye or batik a tee shirt or wall hanging and set the dye so it will not fade or run with the set recommended by the dye manufacturer.

C. Suggested Evaluation

1. Evaluate the student's work in terms of textile design and completed product.

D. Suggested Resources

1. Books

a. Batik: Art and Craft

b. Practical Encyclopedia of Crafts

c. Instructions which come with dyes

2. Films

a. "Batik Rediscovered"

3. Resource Persons

a. Artist - craftsmen

b. Art teachers

IV. The student will design and execute a block print or silk screen print on fabric.

A. Suggested Content

1. Stencil or block print design

2. Application of textile paint

3. Setting textile paint

B. Suggested Teaching-Learning Activities

1. Demonstrate and discuss designing for block print and/or silk screen printing for textiles. Show examples. Have the student develop a design for a specific use and then cut the block or stencil, print it on the fabric and set the textile paint according to the instructions given by the paint manufacturer.

C. Suggested Evaluation

1. Evaluate the student's work in terms of suitability of design to the function of the material and how well the design was transferred to the fabric.

D. Suggested Resources

1. Books

a. Printed Textiles

b. Practical Encyclopedia of Crafts

2. Resource Persons

a. Artist - craftsmen, textiles

b. Printmaker

c. Art teacher

V. The student will design and execute a creative stitchery wall hanging.

A. Suggested Content

1. Designing on fabric

2. Types of stitches

3. Use of stretcher bars

4. Finishing edges

5. Ways of hanging a wall hanging

B. Suggested Teaching-Learning Activities

1. Show examples of creative stitchery and do a demonstration of how various stitches are made. Suggest the student acquire some stretcher bars, or a type of frame which will hold the material taunt while working. Have the student design and execute a creative stitchery wall hanging. Have him finish the edges of the stitchery and devise a means of hanging the finished product.

C. Suggested Evaluation

1. Books

a. Stitchery: Art and Craft

b. Practical Encyclopedia of Crafts

2. Resource Persons

a. Interested parents

b. Home economics teacher

c. Artist - craftsman in textiles

d. Art teacher

VI. The student will design and execute a three-dimensional standing or hanging fabric sculpture.

A. Suggested Content

1. Application of textile design and techniques to fabric sculpture

B. Suggested Teaching-Learning Activities

1. By this time in the textile unit, the student will have had a wide range of experiences with weaving and decorating textiles. Let the student have an option about what techniques he chooses to combine to make a piece of fabric sculpture. By making this a non-functional piece of art work, more creative results can be expected.

C. Suggested Evaluation

1. Evaluate the student's work in terms of idea, design and craftsmanship.

D. Suggested Resources

1. Resource Persons

a. Interested parents

b. Home economics teacher

c. Interior decorator

d. Sculptor

e. Art teacher

VII. The student will be able to identify careers which require a knowledge about textiles as well as careers which require skill in working with textiles.

A. Suggested Content

1. Careers which require knowledge and skill in working with textiles

Weaver-craftsman
Batik craftsman
Fabric designer
Interior decorator
Loom maker
Yarn worker
Clothing buyer
Reweaver
Pattern designer
Embroidery designer

B. Suggested Teaching-Learning Activities

1. Have the student explore the training needed, working conditions and career potentials in the textile field.

C. Suggested Evaluation

1. The student should be able to identify five careers in textiles.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

3. Occupational Outlook Handbook

SUPPORTIVE MATERIALS

FOR

UNIT EIGHT

REFERENCE LIST FOR UNIT EIGHT

BOOKS

1. Batik: Art and Craft by Krevitsky, Van Nostrand Reinhold Co., 1973.
2. Dictionary of Occupational Titles U.S. Government Printing Office.
3. The Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke, J.G. Ferguson Publishing Company
4. Occupational Outlook Handbook U.S. Government Printing Office.
5. On Weaving by Anni Albers, Wesleyan University Press, 1965.
6. Practical Encyclopedia of Crafts by Maria Valentin, Sterling Publishing Co.
7. Printed Textiles by Pat Albeck, Oxford University Press, 1969.
8. Stitchery: Art and Craft by Krevitsky, Van Nostrand Reinhold Co., 1973.

FILMS

1. "Batik Rediscovered," BFA Educational Media.
2. "Hands and Threads," Film Incorporated.
3. "The Textile Touch," Oxford Films Inc.
4. "The Weaver," BFA Educational Media.

*Addresses of publishers and distributors can be found in the appendix.

Other Teaching-Learning Activities

1. Show films on the textile industry and discuss these films in class.

2. Ask persons working with textiles to visit the class and discuss their work.

3. Take a field trip to the studio of an artist-craftsman in textiles, or visit the weaving room of a college art or home economics department.

4. Explore the field of knotting and macrame.

5. Have the students arrange a textile exhibit with fabrics borrowed from world travelers.

UNIT NINE

ART EDUCATION

UNIT PURPOSE: To explore the scope of "art education" as it relates to the Fine Arts and Humanities Cluster

PERFORMANCE OBJECTIVES: The student will be able to

I. Research the history and purposes of art education, analyze the areas of art, and develop an art program by units and lessons; develop the equipment and supply list of materials necessary to teach an art program.

II. Work out a lesson plan and teach one lesson in some area of art.

III. Identify careers in art education.

I. The student will research the history and purposes of art education; analyze the areas of art, and develop an art program by units and lessons; develop the equipment and supply list of materials necessary to teach his art program.

A. Suggested Content

1. History and purposes of art education

2. Human growth and development in art

3. Suitability of art lessons by grade level

4. Equipment and supplies for art

B. Suggested Teaching-Learning Activities

1. Using the library, reference books borrowed from the art teacher and school supply catalogs, have the student explore the theories of art education and the practical application of these theories, and have him keep a record of the information obtained and/or developed in a notebook.

C. Suggested Evaluation

1. Evaluate the student's work in terms of his written record in the notebook.

D. Suggested Resources

1. Books

a. Encyclopedias

b. School supply catalogues

c. Preparation for Art

d. Art Education in Contemporary Culture

e. Art, Artists and Art Education

f. Perceptual Growth in Creativity

2. Films

a. "Art: How Does a Child Grow"

3. Resource Persons

a. Art teacher

II. The student will work out a lesson plan and teach one lesson in some area of art.

A. Suggested Content

1. Will vary with the area chosen but should include:

a. Major objective or purpose

b. Performance objective or outcome expected

c. Amount and distribution of supplies

d. Working time

e. Means of evaluation

f. Display

B. Suggested Teaching-Learning Activities

1. Demonstrate how a teaching-learning experience is developed for a specific grade level. Help the student select and develop an art lesson, and let him teach this lesson to a class.

C. Suggested Evaluation

1. Evaluate the student's performance as you would that of any other student-teacher.

D. Suggested Resources

1. Books

a. Art, Artists and Art Education

2. Resource Persons

a. Interested parents

b. Art teacher

c. Scout leader

III. The student will be able to identify careers in art education.

A. Suggested Content

1. Art teacher in:

a. Elementary school

b. Secondary school

c. Private school

d. College

e. Army school or recreation department

f. Hospitals

g. Educational television

h. Workshops

2. Textbook writer for art

3. Art editor

4. Art supply salesman

5. Art critic

6. Museum worker

B. Suggested Teaching-Learning Activities

1. Have the student explore the training needed, working conditions and career potentials in the art education field.

C. Suggested Evaluation

1. The student should be able to identify five careers in art education.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

SUPPORTIVE MATERIALS

FOR

UNIT NINE

REFERENCE LIST FOR UNIT NINE

BOOKS

1. Art, Artists, and Art Education by Kenneth Lansing, McGraw-Hill Book Company, 1967.

2. Art Education in Contemporary Culture by Irving Kaufman, MacMillan Company, 1966.

3. Dictionary of Occupational Titles U.S. Government Printing Office.

4. The Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke, J.G. Ferguson Publishing Company

5. Occupational Outlook Handbook U.S. Government Printing Office.

6. Perceptual Growth in Creativity by Louise D. Yochim, Scranton, Pennsylvania, International Publishing Company, 1967.

7. Preparation for Art by June K. McFee, Wadsworth Publishing Co., Inc. 1964.

FILMS

1. "Art: How Does a Child Grow," International Film Bureau Inc.

*Addresses of publishers and distributors can be found in the appendix.

UNIT TEN

ART HISTORY

UNIT PURPOSE: To survey the field of art history as it relates to career education in the Fine Arts and Humanities Cluster

PERFORMANCE OBJECTIVES: The student will be able to

I. Explore the different periods and cultures of art history.

II. Identify careers in art history.

I. The student will explore the different periods and cultures of art history.

A. Suggested Content

1. Ancient art
2. Medieval art
3. Renaissance art
4. Baroque art
5. Modern art
6. Contemporary art
7. Art of the Near East
8. Art of the Far East
9. Art of Africa
10. Art of South America
11. Art of the American Indian
12. Eskimo art
13. Art of northern countries
14. Aesthetics and art criticism

B. Suggested Teaching-Learning Activities

1. List the above and all other possible areas of art history on the board and have the student select an area of special interest to him. Have him do a research paper on the area, or a creative piece of art work which reflects the art style of a given period or time while using a contemporary theme.

C. Suggested Evaluation

1. Evaluate the students work in terms of the thoroughness of his research paper or the quality of his artwork.

D. Suggested Resources

1. Books

a. Art through the Ages

2. Films

   a. "Art of the Sixties"

   b. "Understanding Modern Art" series

3. Resource Persons

   a. Museum workers

   b. Art critic

   c. Art teacher

   d. Art historian

   e. Gallery director

   f. Art appraiser

II. The student will identify careers in art history.

A. Suggested Content

1. Careers requiring knowledge of art history:

High school art or humanities teacher
Junior college, college, or university art history teacher
Museum curator of paintings, prints, sculptures, drawings, oriental art, etc.
Museum teacher
Writer of art history materials
Insurance company examinant for art works
Gallery director(public, university or private)
Art appraiser
Art expert on archeologist team
Art critic
Educational television teacher
Public speaker on art
Technical expert for motion picture industry

B. Suggested Teaching-Learning Activities

1. The student will explore the training needed, working conditions and career potentials in art education.

C. Suggested Evaluation

1. The student should be able to identify and describe at least eight careers in art history.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

SUPPORTIVE MATERIALS

FOR

UNIT TEN

REFERENCE LIST FOR UNIT TEN

BOOKS

1. Art Through the Ages by Helen Gardner, Harcourt, Brace and Jovanowich, Inc. Rev. 1970.

FILMS

1. "Art of the Sixties," BFA Educational Media.

2. "Understanding Modern Art Series:" "Cubism," "Expressionsim," "Impressionism," "Non-Objective Art," "Surrealism," BFA Educational Media

*Addresses of publishers and distributors can be found in the appendix.

Other Suggested Teaching-Learning Activities

1. Visit a museum and have the student interview the people who work there.

2. Have the student write or visit a professional art gallery to accumulate information on careers in art history.

3. Have a professor of art history or museum curator visit the class and explain his field.

4. Have the student develop a file on art works from different periods and cultures.

5. Have the student develop an exhibit of reproductions of art from different periods or cultures.

6. Demonstrate to the student how to make slides of art work reproduced in art history books.

UNIT ELEVEN

COMMERCIAL ART

UNIT PURPOSE: To explore the field of commercial art as it relates to career education in the Fine Arts and Humanities Cluster

PERFORMANCE OBJECTIVES: The student will be able to

I. Explore the different types of commercial art in terms of skill requirements; he will then execute a piece of commercial art.

II. Identify careers in commercial art.

NOTE: This unit could be expanded to cover an extensive period of time if local resources are adequate.

I. The student will explore the different types of commercial art in terms of skill requirements; he will then execute a piece of commercial art.

A. Suggested Content

1. Industrial design

2. Advertising art

3. Book illustration

4. Lettering

5. Others

B. Suggested Teaching-Learning Activities

1. The exploration of commercial art should be preceded by a study of the careers found in commercial art since some of the art in this field requires a knowledge of three-dimensional design (as in automobile design) while others are limited to two-dimensional illustration (as medical illustration). After the student has explored careers and learned to letter, have him select one area of commercial art and design a piece of art work which might be used in that area.

C. Suggested Evaluation

1. Evaluate the student's work in terms of idea, design and neatness of presentation.

C. Suggested Resources

1. Books

a. Art Career Guide

b. The Artists' Handbook

c. The Commercial Artists Handbook

2. Resource Persons

a. Newspaper illustrator

b. Sign painter

c. Commercial photographer

d. Department store display artist

e. T.V. artist

II. The student will identify careers in commercial art.

A. Suggested Content

1. Careers which require knowledge in commercial art

Medical illustrator
Advertising lay-out man
T.V. artist
Book illustrator
Dress designer
Architectural draftsman
Set designer
Cartoonist
Interior decorator
Sign painter
Industrial designer
Photographer
Greeting card designer
Fashion Illustrator

B. Suggested Teaching-Learning Activities

1. Have the student explore the training needed, working conditions and career potentials in the commercial art field.

C. Suggested Evaluation

1. The student should be able to identify and describe at least ten careers in commercial art.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

SUPPORTIVE MATERIAL

FOR

UNIT ELEVEN

REFERENCE LIST FOR UNIT ELEVEN

BOOKS

1. Art Career Guide by Donald Holden, Watson- Guptill Co.

2. The Artist's Handbook by Ralph Mayer, The Viking Press.

3. The Commercial Artists Handbook by John Snyder, Watson-Guptill Co.

4. Dictionary of Occupational Titles U.S. Government Printing Office.

5. The Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke J. G. Ferguson Publishing Company.

6. Occupational Outlook Handbook U.S. Government Printing Office.

*Addresses of publishers and distributors can be found in the appendix.

Other Teaching-Learning Activities

1. Take the student on a field trip to a commercial art studio.

2. Have commercial artists visit the class and tell about their work.

3. Have the student write to the art department of industries, businesses and advertising agencies for information on careers.

4. As a group project, have the students contract to do the advertising for a fund raising campaign for a local social service agency.

5. Take the student to a print shop to study the problems related to the reproduction of commercial art.

6. Have the student explore careers in blueprinting.

Structure of the Music Area

The area of the arts most concerned with the structure and organization of sound is the music area which is usually divided into vocal music and instrumental music. In both of these divisions we find a wide range of types of music from simple folk music, which grew out of man's need for expressing earthy emotions, to the more sophisticated sounds which emanate from the opera halls and concert stages. Music is a universal language. It is also a vast and complex field which many students feel is too complicated to tackle. Like all of the arts, the field of music has some basic structure which when mastered can lead the student into more complex structure. Unfortunately, too many of our elementary school music programs are developed around teaching children merely to sing, and consequently, the creative ability, which might develop in the student, never starts to unfold. To promote the greatest degree of creativity in music, one must help the student learn not only to sing and/or play an instrument, but to compose as well. Before a student can learn to write music, he must first learn to read music. This need not be a dull and boring task. Many books have been written on this subject. It is recommended that the teacher acquire some very basic books on the subject, start the student at the very beginning, and ask for help from the music teacher.[1]

[1] Heffernan, Charles W. Teaching Children to Read Music, Appleton-Century-Crofts, New York, 1968.

Obviously there will not be time in the regular school day for the classroom teacher to devote many hours to teaching music, even if the teacher were qualified, but some time can be devoted to letting the student explore music and find out about careers in the music field. For purposes of simplification in this guide, the structure of the music area is divided into vocal music, instrumental music, music education, and music history and literature.

UNIT TWELVE

VOCAL MUSIC

UNIT PURPOSE: To explore the scope of vocal music as it relates to career education

PERFORMANCE OBJECTIVES: The student will be able to

I. Read a simple scale and sing a song while reading the music.

II. Define musical terms and apply this knowledge to his singing.

III. Compose a song.

IV. Identify careers in vocal music.

I. The student will learn to read a simple scale and sing a song while reading the music.

A. Suggested Content

1. The diatonic scale (key of C)

2. Rhythm, beat, tempo, meter (4/4 time)

3. Melody

4. Key (C)

5. Note value (whole, half, quarter, etc.)

B. Suggested Teaching-Learning Activities

1. Show the films listed in the references for this unit. Read and develop charts or handouts from a simple book on music, such as Teaching Children to Read Music by Charles W. Hefferman. The charts or handouts should cover the components listed above under content. Discuss these with the student. Copy on the chalkboard the music from an uncomplicated song, such as "Do-Re-Mi" from "The Sound of Music." Have the student analyze the components, read the notes, sing the notes, then sing the lyrics while reading the music.

C. Suggested Evaluation

1. The student will have mastered the information taught if he can read and sing a similiar but unfamiliar piece of music.

D. Suggested Resources

1. Books

a. Teaching Children to Read Music

b. Basic Music

c. A Junior High School Music Handbook

2. Films

a. "Discovering Music Series"

3. Resource Persons

a. Interested parents

b. Church organist or choir director

c. Musician

d. Music teacher

II. The student will be able to define some musical terms and apply this knowledge to his singing.

A. Suggested Content

1. Rhythm

2. Melody

3. Harmony

4. Pitch

5. Tone

6. Key

B. Suggested Teaching-Learning Activities

1. Using beginning music books, dictionaries and encyclopedias, have the student compile a notebook of musical terms related to vocal music. Using the same song used for Performance Objective I, have the student identify these components from a recording of the song and attempt to demonstrate his understanding of their meaning while singing the song as a solo or as part of a group.

C. Suggested Evaluation

1. Evaluate the student's work in terms of the accuracy of written definitions and his ability to apply the knowledge to his own singing.

D. Suggested Resources

1. Books

a. Junior High School General Music

b. Teaching Children to Read Music

c. A Junior High School Music Handbook

d. Basic Music

2. Films

a. "Discovering Music Series"

3. Resource Persons

a. Music teacher

b. Interested parents

c. Church choir director

III. The student will compose a song.

A. Suggested Content

1. Lyric writing

2. Rhythm and melody

3. Recording

4. Publication and distribution

B. Suggested Teaching-Learning Activities

1. Have the student write an original poem. Let him read the poem out loud, over and over again, until he finds the rhythm of the words. Have him make a tape recording of the rhythm. Next, let him compose a melody that fits the words and mood of the poem. Record the melody. If the student is unable to write music horizontally (rhythm) or vertically (melody), ask a music teacher to help him learn to write music. Have the student explore careers in the publication, distribution and recording of music.

C. Suggested Evaluation

1. Evaluate the student's work in terms of poem content, writing mechanics, and the unity between the poem, the rhythm and the melody of the song.

D. Suggested Resources

1. Books

a. Basic Music

2. Resource Persons

a. Music teacher

b. Musician

IV. The student will identify careers in vocal music.

A. Suggested Content

1. Classic vocal music

Minstrel singer (medieval)
Madrigal singer
Opera singer
Concert singer
Voice teacher
Choir director

2. Popular vocal music

Actor (musicals)
Night club singer
Recording artist
Music teacher
Radio or TV singer
Chorus girl
Blues, rock, etc. singer

3. Folk vocal music

Folk singer
Gospel singer
Recording artist
Country music singer
Western singer
Music teacher

B. Suggested Teaching-Learning Activities

1. Through interviews, correspondence, field trips and/or research, the student will explore the training, working conditions and career potentials in the above listed careers.

C. Suggested Evaluation

1. The student will be able to identify and describe at least five careers in each of classic, popular or folk vocal music.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

SUPPORTIVE MATERIALS

FOR

UNIT TWELVE

REFERENCE LIST FOR UNIT TWELVE

BOOKS

1. Basic Music by Robert Nye and Bjourner Bergethon, 3rd edition Prentice Hall.
2. Dictionary of Occupational Titles U.S. Government Printing Office.
3. The Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke, J.G. Ferguson Publishing Company.
4. Junior High School General Music by F. Andrews, Prentice Hall.
5. A Junior High School Music Handbook by Sally Monsour and Margaret Perry, Prentice Hall.
6. Occupational Outlook Handbook U.S. Government Printing Office.
7. Teaching Children to Read Music by Charles Hefferman, Appleton-Century- Crofts.

FILMS

1. "Discovering Music Series," BFA Educational Media

PAMPHLETS

1. "Bibliography of Career Materials in Music," American Symphony Orchestra League
2. "Careers in Music," Music Educators National Conference
3. "Market for Music Teachers," Music Educators National Conference
4. "Music Librarianship," Music Library Association
5. "Music Therapy As a Career," National Association for Music Therapy

RECORDS

NOTE: The teacher may wish to write for a catalog from:

1. Educational Record Sales

   Some of their junior high school materials have been approved for purchase under Title III, N.D.E.A. (revised) and all materials in their catalog may be purchased under the Elementary-Secondary Education Act.

*Addresses of publishers and distributors may be found in the appendix.

Other Suggested Teaching-Learning Activities

1. Analyze the job of the high school glee club director through observation and interviews.

2. Interview choir directors from local churches, and have student make recordings of the choir in his own church for classroom analysis.

3. Write well-known singers and ask them how they got started in their careers and ask for information on their working conditions.

4. Visit the nearest music store and interview the manager about the sales and profits of recorded vocal music.

5. Interview a disc jockey about his career and find out what makes some records more popular than others.

6. Take a field trip to a recording studio.

7. Interview a night club or supper club singer.

8. Listen to parts of an opera and identify singers' voices, as "tenor," "baritone," "bass," "contralto," "soprano," etc. Do this also with other types of vocal music.

UNIT THIRTEEN

INSTRUMENTAL MUSIC

UNIT PURPOSE: To explore the scope of instrumental music as it relates to career education

PERFORMANCE OBJECTIVES: The student will be able to

I. Identify and play several string instruments.

II. Identify and play several wind instruments.

III. Identify and play several percussion instruments.

IV. Identify careers in instrumental music.

V. Identify careers supportive to instrumental music.

I. The student will identify and play several string instruments.

A. Suggested Content

Violin
Viola
Cello
String bass
Harp
Guitar
Banjo
Dulcimer
Auto harp
Zither

B. Suggested Teaching-Learning Activities

1. Show the appropriate films from the "We Make Music" series. Let the student gather photographs of different string instruments from charts supplied by music companies for a bulletin board. Invite players of string instruments to class to discuss their instruments and career possibilities, and to give a demonstration of the different types of music they can play. Have the student select a simple piece of music, and using instruments from the high school music department or local music store, attempt to play one or more string instruments. Let him keep a written record of what he has learned.

C. Suggested Evaluation

1. Evaluate the student's work in terms of the content and accuracy of his written record.

D. Suggested Resources

1. Films

a. "We Make Music Series"

2. Resource Persons

a. Local music store workers

b. Music teacher

c. Orchestra conductor

d. Parents (instrument players)

II. The student will identify and play several wind instruments.

A. Suggested Content

Flute
Piccolo
Bass clarinet
Clarinet
Saxophone
Contrabassoon
Oboe
English horn
Trumpet
French horn
Tuba
Trombone
Recorder
Harmonica

B. Suggested Teaching-Learning Activities

1. Show the appropriate films from the "We Make Music" series. Let the student gather photographs of different wind instruments from charts supplied by music companeis for a bulletin board. Invite players of wind instruments to class to discuss their instruments and career possibilities, and to give a demonstration of the different types of music they can play. Have the student select a simple piece of music. Using instruments from the high school music department or local music store, have him attempt to play one or more string instruments. Let him keep a written record of what he has learned.

C. Suggested Evaluation

1. Evaluate the student's work in terms of the content and accuracy of his written record.

D. Suggested Resources

1. Films

   a. "We Make Music" series

2. Resource persons

   a. Band director

   b. Music teacher

   c. Parents (instrument players)

   d. Music store worker

III. The student will identify and play several percussion instruments.

A. Suggested Content

1. Keyboard	2. Membrane	3. Solid
Piano	Kettle drum	Cymbals
Marimba	Snare drum	Triangle
Xylophone	Bass drum	Wood Block
Chimes	Tambourine	Gong
Bells	Bongo drum	Claves
Celeste		Maracas
Organ		Castonets
		Chimes

B. Suggested Teaching-Learning Activities

1. Show the appropriate films from the "We Make Music" series. Let the student gather photographs of percussion instruments for a bulletin board display. Invite players of percussion instruments to class to discuss their instruments and career possibilities, and to give a demonstration of how their instruments are played. With instruments borrowed from the high school music department or local music store, have the student explore the different sounds and rhythms made by the instruments. Let him keep a written record of what he has learned.

C. Suggested Evaluation

1. Evaluate the student's work in terms of the content and accuracy of his written record.

D. Suggested Resources

1. Films

   a. "We Make Music" series

2. Resource persons

   a. Music teachers

   b. Music store workers

   c. Parents (instrument players)

IV. The student will identify careers in instrumental music.

A. Suggested Content

1. Careers which require knowledge of instrumental music.

Symphony orchestra
Dance band
Dixieland jazz band
Marching band
Rock group
Music teacher
Music therapist
Theatre orchestra
Specialist for radio, TV, films
Night club entertainer
Recording artist
Accompanist

B. Suggested Teaching-Learning Activities

1. Through interviews, correspondence, field trips and/or research, the student will explore the training, working conditions and career potentials in the above list of careers.

C. Suggested Evaluation

1. The student will be able to identify and describe at least ten careers in instrumental music and identify same as related to classic, popular, or folk music.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

V. The student will identify careers supportive to instrumental music

A. Suggested Content

1. Careers supportive to instrumental music

Composer
Arranger
Vocalist
Conductor
Music teacher
Music publisher
Manufacturer of musical instruments
Salesman of musical instruments
Repairman of musical instruments
Tuner of musical instruments
Booking agent
Ticket salesman
Music librarian

B. Suggested Teaching-Learning Activities

1. Using interviews, correspondence, field trips and/or research, the student will explore the training, working conditions and career potentials in the careers listed above.

C. Suggested Evaluation

1. The student will be able to identify and describe at least eight careers supportive to instrumental music.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

SUPPORTIVE MATERIALS

FOR

UNIT THIRTEEN

REFERENCE LIST FOR UNIT THIRTEEN

BOOKS

1. Basic Music by Robert Nye and Bjourner Bergethon, 3rd edition Prentice Hall.
2. Dictionary of Occupational Titles U.S. Government Printing Office.
3. The Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke, J.G. Ferguson Publishing Company.
4. Junior High School General Music by F. Andrews, Prentice Hall.
5. A Junior High School Music Handbook by Sally Monsour and Margaret Perry, Prentice Hall.
6. Occupational Outlook Handbook U.S. Government Printing Office.
7. Teaching Children to Read Music by Charles Hefferman, Appleton-Century- Crofts.

FILMS

1. "Discovering Music Series," BFA Educational Media

PAMPHLETS

1. "Bibliography of Career Materials in Music," American Symphony Orchestra League
2. "Careers in Music," Music Educators National Conference
3. "Market for Music Teachers," Music Educators National Conference
4. "Music Librarianship," Music Library Association
5. "Music Therapy As a Career," National Association for Music Therapy

RECORDS

NOTE: The teacher may wish to write for a catalog from:

1. Educational Record Sales

   Some of their junior high school materials have been approved for purchase under Title III, N.D.E.A. (revised) and all materials in their catalog may be purchased under the Elementary-Secondary Education Act.

*Addresses of publishers and distributors may be found in the appendix.

Other Suggested Teaching-Learning Activities

1. Visit or write manufacturers of musical instruments to explore the range of career possibilities in that area.

2. Visit or write publishers of music to explore the range of career possibilities in that area.

3. Purchase for class or have student purchase a simple instrument such as a harmonica and learn to play it as an individual and as part of a group.

4. Have the student make a simple musical instrument such as a drum (or other percussion instrument), a bamboo pipe, chimes from water glasses, etc.

5. Let the student experiment with making music from saws and other household implements.

6. Listen to records and identify the musical instruments heard.

7. Show films for appreciation of instrumental music such as the Bernstein films.

8. Analyze background music from motion pictures for instrument identification.

9. Invite a conductor to class to explain his work.

UNIT FOURTEEN

MUSIC EDUCATION

UNIT PURPOSE: To explore the scope of music education as it relates to careers

PERFORMANCE OBJECTIVES: The student will be able to

I. Work out a lesson plan and teach one lesson in some area of music.

II. Identify careers in music education.

I. The student will work out a lesson plan and teach one lesson in some area of music.

A. Suggested Content

1. History and purpose of music education

2. Divisions of music education

a. Music history

b. Music appreciation

c. Ethnic music

d. Vocal music

e. Instrumental music

f. Music literature

B. Suggested Teaching-Learning Activities

1. Hold a class discussion on how lesson plans are developed and on basic teaching techniques. Have the student select that area of music in which he feels most competent, research that area and develop a lesson plan to teach to the class. He might teach a song, explain "rhythm," demonstrate how to play a simple instrument, explain the noting system, give a lecture-demonstration on ethnic music of some type, correlate the art and music of 18th century France, or teach a music appreciation lesson.

C. Suggested Evaluation

1. Evaluate the student's performance as you would that of any other student teacher.

D. Suggested Resources

1. Basic music books or specialized books, records or films, depending on the topic chosen

2. Resource Persons

a. School librarian

b. Music teacher

II. The student will be able to identify careers in music education.

A. Suggested Content

1. Music teacher

a. Preschool

b. Elementary school

c. Secondary school

d. College or university

e. Private teacher

f. Music store instructor

g. Educational television

2. Music critic

3. Music editor

4. Music supply and instrument salesman

5. Music therapist

6. Music librarian

7. Non-teaching professional musician

B. Suggested Teaching-Learning Activities

1. Through interviews and research the student will explore the training, working conditions and career potentials in music education.

C. Suggested Evaluation

1. The student will be able to identify and describe at least five career careers in music education.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

SUPPORTIVE MATERIALS

FOR

UNIT FOURTEEN

REFERENCE LIST FOR UNIT FOURTEEN

BOOKS

1. Dictionary of Occupational Titles U.S. Government Printing Office.

2. The Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke J.G. Ferguson Publishing Company.

3. Occupational Outlook Handbook U.S. Government Printing Office.

UNIT FIFTEEN

MUSIC HISTORY AND LITERATURE

UNIT PURPOSE: To explore the field of music history and literature as it relates to career education in the Fine Arts and Humanities Cluster

PERFORMANCE OBJECTIVES: The student will be able to

I. Explore the different periods, cultures and topics of music history and literature.

II. Identify careers in music history and literature.

I. The student will explore the different periods, cultures and topics of music history and literature.

A. Suggested Content

1. Ancient music
2. Medieval music
3. Rennaisance music
4. Baroque music
5. Modern music
6. Contemporary music
7. Biographies of composers
8. Ethnic music
9. Ethnic musical instruments
10. The classics
11. Musical symbolism

B. Suggested Teaching-Learning Activities

1. List the above and all other possible areas of music history and literature on the chalkboard and have the student select an area of special interest to him. Have him do a research paper on the area or learn to play and/or sing some music from the area.

C. Suggested Evaluation

1. Evaluate the student's work in terms of writing or performing mechanics and the thoroughness and accuracy of his research.

D. Suggested Resources

1. Books
   a. History of Music Series
   b. A History of Art and Music
2. Resource Persons
   a. Music teacher
   b. Music critic
   c. Music historian

II. The student will identify careers in music history or literature.

A. Suggested Content

1. Careers requiring knowledge in music history or literature

a. Music teacher - college or university

b. Critic

c. Music curator for museum work

d. Music librarian

e. Public lecturer on music

f. Music commentator on radio or television

g. Music textbook writer

h. Music department chairman (college)

i. Technical expert for motion pictures or television

B. Suggested Teaching-Learning Activities

1. Using interviews, correspondence and research, the student will explore the training, working conditions and career potentials in music history and literature.

C. Suggested Evaluation

1. The student will be able to identify and describe at least five careers in music history and literature.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

SUPPORTIVE MATERIALS

FOR

UNIT FIFTEEN

REFERENCE LIST FOR UNIT FIFTEEN

BOOKS

1. Dictionary of Occupational Titles U.S. Government Printing Office

2. The Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke, J.G. Ferguson Publishing Company

3. A History of Art and Music by H.W. Janson and Joseph Kerman, Prentice-Hall Inc.

4. History of Music Series, Prentice-Hall Inc.

5. Occupational Outlook Handbook U.S. Government Printing Office.

PAMPHLETS

1. "Careers in Music" Music Educators National Conference.

*Addresses of publishers and distributors can be found in the appendix.

OOther Suggested Teaching-Learning Activities

1. Have the student collect and post on the bulletin board, pictures of musical instruments from different eras and cultures.

2. Using a map as reference have the student determine the national origin of musical instruments. (Example: Bagpipes - Scotland)

3. Have students bring in recordings of music from other cultures and let them play these for the class.

4. Develop a unit centered around African music and musical instruments.

5. Develop a unit centered around Indian, mountain, oriental or folk music and musical instruments.

Structure of the Dance Area

Almost everybody who is physically able dances at one time or another in his life, providing dancing is not frowned upon by his religious group. The dance is considered an art form because it expresses some of man's inner emotions through body movement. The quality of the emotion may differ considerably if we compare ballet to barn dancing; both are forms of expression, whether the dance itself is formal or informal. Structurally the dance area may be divided into classic dance, which requires many years of training and long house of constant practice, popular dance, which is primarily performed for recreation and personal enjoyment, and folk dance, which preserves some of the cultural heritage of ethnic groups. There are careers to be found as a dancer, but opportunities are somewhat limited, and at the present time the field is overcrowded. At the junior high school level, relatively few students will be interested in ballet, but should have the opportunity to be exposed to it. Many have had some experience with the popular dances prevalent among their peer group and may have had some experience with folk dance through the effort of the physical education people in the school system.

Professional dancers have some basic characteristics in common, such as relatively good looking bodies, good health and stamina, self confidence and perserverance, coordination, a sense of rhythm, and a strong desire to be successful. They must be willing and able to travel extensively and to tolerate less than ideal accommodations. They must also be willing to give up a great deal of their personal time to

practicing their art and many evening hours to performing in public. They must be able to survive frequent periods of unemployment.

Dancers may be employed as performers on stage, screen, television, in night clubs and dinner theatres. A few are employed as dance therapists for hospitals, but a large number are dance teachers in private or public schools, colleges and universities.

The purpose of this unit is not to turn the junior high student into a great dancer overnight, but to expose him to the area, giving him an opportunity to see how well he likes this area and to explore the career potentials for dancers and people who work with dancers.

UNIT SIXTEEN

CLASSIC, POPULAR AND FOLK DANCE

UNIT PURPOSE: To explore the scope of the dancing field and careers found therein

PERFORMANCE OBJECTIVES: The student will be able to

I. Compare and contrast dance forms from different cultures.

II. Perform a dance.

III. Compose a dance (choreography).

IV. Identify careers in dancing.

V. Identify careers related to dancing that do not require dancing skills.

I. The student will compare and contrast dance forms from different cultures.

A. Suggested Content

1. Form
2. Movement
3. Rhythm
4. Style

→ Classic, Popular, Folk

B. Suggested Teaching-Learning Activities

1. Have the student write to foreign embassies in Washington, D.C. for films and information on dance forms in other cultures. Have him gather additional information through the references used at the end of this unit and other resources he may find on his own. Let him write a paper or put on a performance comparing and contrasting dance forms of different cultures and "cultural levels." He may wish to compare dances within our own "melting pot" culture such as American-Indian dances, Cajun dances, barn dances, Mexican-American dances, etc.

C. Suggested Evaluation

1. Evaluate the student's work in terms of accuracy and thoroughness of his written report or presentation.

D. Suggested Resources

1. Books
   a. Contemporary Square Dancing
   b. Jazz Dance
   c. Folk Dancing
   d. Ballroom Dancebook for Teachers
2. Resource Persons
   a. Librarian
   b. Embassies personnel

II. The student will perform a dance.

A. Suggested Content

1. Rhythm

2. Movement

3. Form

4. Style

5. Expression

B. Suggested Teaching-Learning Activities

1. Discuss, or show films on dance movements, form, and style. With the aid of an outside resource person, the physical education teacher, or an older student or parent, the student will learn a new dance, (new for him) and perform the dance in class, either as an individual or as part of a group of dancers. (The teacher may wish to divide the class into interest groups--tap, acrobatic, modern, popular, or folk, depending on the student interest.)

C. Suggested Evaluation

1. Evaluate the student's work in terms of accuracy or expressiveness of movement and rhythm.

D. Suggested Resources

1. Booklets

a. "A Teachers' Guide to Free-loan Films for Music and Dance Class"

b. "Focus on Dance" series

2. Films

a. "Dance Your Own Way"

b. "Folk Dance Today"

c. "Movement Exploration: What Am I?"

3. Records

a. Records belonging to the school

b. Records belonging to the students

III. The student will compose a dance.

A. Suggested Content

1. Correlation of music and movement

2. Choreography

3. Rhythm analysis

B. Suggested Teaching-Learning Activities

1. After there has been discussion and analysis of different types of dances, let the student select a record with instrumental music only, then analyze the music for rhythm and mood. Using a section of the record (or the whole record) have the student create a dance withch goes with the mood of the music. (This can be ballet, folk, or rock.)

C. Suggested Evaluation

1. Evaluate the student's work in terms of how well the music and dance correlate in mood, and on his performance, particularly with regard to transition.

D. Suggested Resources

1. Films

a. "Dance Your Own Way"

b. "Movement Exploration: What Am I?"

2. Records

a. Dance Teaching Series from Educational Record Sales

3. Resource Persons

a. Physical education teacher

b. Drama teacher

IV. The student will be able to identify careers which relate to dancing skills.

A. Suggested Content

1. Ballet dancer
2. Ballroom dance teacher
3. Tap dancer
4. Folk dancer or teacher
5. Modern dance teacher
6. Acrobatic dancer
7. Choreographer
8. Dance director

B. Suggested Teaching-Learning Activities

1. Using interviews, correspondence, and research, have the student explore the training, working conditions, life style and career potentials in the dance field.

C. Suggested Evaluation

1. The student will list and describe at least six careers which relate to the dance field.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

V. The student will be able to identify careers related to dancing.

A. Suggested Content

Stagehand
Usher
Ticket seller
Musician
Costume designer
Set designer
Make-up artist
Dance director
Dance teacher
Booking agent
Press agent
Shoe repairman or maker
Cameraman
Hair dresser
Lighting specialist
Film editor

B. Suggested Teaching-Learning Activities

1. Through interviews, correspondence, field trips, and/or research, the student will explore the training, working conditions and career potentials in the above listed careers.

C. Suggested Evaluation

1. The student will be able to identify and describe at least ten careers supportive to the dance area.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

SUPPORTIVE MATERIALS

FOR

UNIT SIXTEEN

REFERENCE LIST FOR UNIT SIXTEEN

BOOKS

1. Ballroom Dancebook for Teachers by Betty White, David McKay Company.
2. Comtemporary Square Dancing by Patricia Phillips, William C. Brown Company.
3. Dictionary of Occupational Titles U.S. Government Printing Office.
4. The Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke, J.G. Ferguson Publishing Company.
5. Folk Dancing by Richard Kraus, MacMillan Company, 1962.
6. Jazz Dance by Marshal Sterns and Jean Sterns, MacMillan Company.
7. Occupational Outlook Handbook U.S. Government Printing Office.

BOOKLETS

1. "Focus on Dance" series, The Dance Division, American Association for Health, Physical Education, and Recreation
2. "A Teacher's Guide to Free-loan Films for Music and Dance Class," by Gary Thomson, Healdsburg Schools, Healdsburg, California

FILMS

1. "Dance Your Own Way," "Folk Dance Today," "Movement Exploration: What am I?" BFA Educational Media

RECORDS

Catalogs are available from the following companies:

1. Canyon Records
2. Educational Records Sales
3. Folkways/Scholastic
4. Library of Congress

NOTE: Educational Record Sales has teaching record series on "Folk Dance," "Square Dance," "Ballroom Dance," and "Modern Dance."

Other Suggested Teaching-Learning Activities

1. Make a comparison of dance form as it relates to the musical instruments of a country of culture.

2. Compare types of dances and dance music to climates in different parts of the world to see if there is a correlation.

3. Research the origins and body movements of the belly dance as an exercise form.

4. Locate and show in class for discussion and analysis, films of ballet performances such as Swan Lake.

5. Develop some original African or American-Indian type dances Using student made drums only.

6. Determine why dancing is part of some religions and frowned upon by others.

Structure of the Drama Area

Drama is the art of communicating a story by movement and speech. Creative dramatics provides an avenue of expression for active imaginations and an outlet for a wide range of emotions and talents as well.

The rudiments of acting appear early in childhood. The child's first words are imitations of the words of others, and as the child grows his desire to "act" grows with him and finds expression in the form of play--"Let's play doctor," "Let's play cowboy and Indians," etc. In these early role-playing games are found the two major basic components of acting--speech and movement as related to thought and emotion. The child's interest in dramatics continues for as long as self-consciousness remains positive. Most adults will "act the fool" among friends who appreciate their antics, but few would have the "nerve" to get up on a public stage and do the same thing. The large majority become the audience instead, and continue to role play, but by this time it has become a vicarious experience.

Drama is an expression of life in its many varied forms and consequently we find a wide range of "form" in the field from lofty Shakespearean tragedy to slap-stick comedy. Different types of drama require different types of acting. Some actors and actresses can shift types readily and others can not, so they specialize in horror shows, musical comedy, westerns, pantomines, puppetry, etc.

All actors and actresses have some qualities in common. They must be able to concentrate, to memorize lines, to effectively use facial expressions, to create feelings of emotion with body movements, to speak clearly and distinctly, and to co-operate with others as part of a team.

As in the other arts, few actors and actresses rise to the apex of the profession--most of them settle for minor roles in little theatres, motion

pictures, radio or television work. In 1968 there were roughly 14,000 actors and actresses working on the stage, in motion pictures, on radio or television. In recent years there has been a growth in outdoor theatres, summer stock, and dinner theatres.

Some skills besides acting, such as dancing, singing, playing an instrument, etc., help increase the chances of getting started in an acting career. Drama pulls together many of the arts--writing, dancing, sculpture, music, painting and designing all fit in. Because it is such a varied field, related and supportive careers are also covered in this guide.

UNIT SEVENTEEN

STAGE ACTING

UNIT PURPOSE: To explore the field of stage acting and the skills necessary to successfully enter a career in this area.

PERFORMANCE OBJECTIVES: The student will be able to

I. Act in a one-act play.

II. Read and condense into play form the biography of a famous stage personality.

III. Identify acting careers in the theatre or on stage.

I. The student will act in a one-act play.

A. Suggested Content

1. Body movement

2. Voice projection and clarity

3. Concentration

4. Line memorization

5. Facial expression

6. Cooperation with others

B. Suggested Teaching-Learning Activities

1. Procure a variety of one-act plays or have the student write his own. After the plays have been read either silently or aloud in class, divide the class into acting teams. Let the student select a play, elect a director, select a cast, assign crew duties, and put on the play.

C. Suggested Evaluation

1. Evaluate the student's work in terms of body movement, voice quality, concentration, accuracy of lines, and effective presentation.

D. Suggested Resources

1. Books

a. The Actor at Work

b. The Structure of Action

2. Resource Persons

a. High school drama teacher

b. Parent or fellow teacher interested in drama

c. Personnel from local playhouses or dinner theatres

II. The student will read and condense into play form the biography of a famous stage personality.

A. Suggested Content

1. Insight into acting careers

2. Condensing materials

3. Character analysis

4. Stage directions

5. Timing

B. Suggested Teaching-Learning Activities

1. From the local or school library, acquire the biographies of several well-known stage actors and actresses. Have the student select one of these to read. Let him write the script for a play in the form of "This is Your Life," television show, complete with stage direction and timing instructions.

C. Suggested Evaluation

1. Evaluate the student's work in terms of accuracy and clarity.

D. Suggested Resources

1. Books

a. Biographies from the school or public library

b. Theatre in High School: Planning, Teaching, Directing

c. A Primer for Playgoers

2. Resource persons

a. Language arts teachers

b. Drama teacher

III. The student will be able to identify careers in acting in the theatre or on stage.

A. Suggested Content

1. Actor
2. Actress
3. Character actor/actress
4. Impersonator
5. Understudy
6. Singers
7. Dancers
8. Comedian
9. Night club performer
10. Dinner theatre entertainer

B. Suggested Teaching-Learning Activities

1. Using interviews and/or research, have the student explore the training, working conditions and career potentials in the above fields.

C. Suggested Evaluation

1. The student will list and describe at least seven careers in acting in the theatre or on stage.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

SUPPORTIVE MATERIALS

FOR

UNIT SEVENTEEN

REFERENCE LIST FOR UNIT SEVENTEEN

BOOKS

1. The Actor at Work by Robert Benedette, Prentice-Hall.
2. Dictionary of Occupational Titles U.S. Government Printing Office.
3. Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke, J.G. Ferguson Publishing Co.
4. Occupational Outlook Handbook U.S. Government Printing Office.
5. A Primer for Playgoers 2nd edition by E.A. Wright and L.M. Down, Prentice-Hall.
6. The Structure of Action by Sam Smiley, Prentice-Hall.
7. Theatre in High School: Planning, Teaching, Directing by Charlotte Kay Motter, Prentice-Hall.

FILMS

NOTE: For a wide range of films suitable for working in the drama unit, the teacher may wish to write for a catalog from one of the following companies:

1. Films Incorporated
2. BFA Educational Media

*Addresses of publishers and distributors can be found in the appendix.

Other Suggested Teaching-Learning Activities

1. If there is a dinner theatre or similiar group available, ask members of the cast or crew to visit the class to discuss their careers.

2. Have the student write to well-known Broadway actors or actresses for information about their careers.

3. Using the "New Yorker" magazine, determine which plays are currently playing in New York. Have the student locate scripts and read the plays in class.

4. Analyze a play for stage directions.

5. Analyze a play for character development.

6. Analyze a play for transition from scene to scene.

7. Study the dramatic components of an opera.

UNIT EIGHTEEN

MOTION PICTURE ACTING

UNIT PURPOSE: To explore the scope of the motion picture field and some of the careers found in the industry.

PERFORMANCE OBJECTIVES: The student will be able to

I. Write, direct, act in, and produce a short motion picture.

II. Identify careers in the motion picture industry.

I. The student will write, direct, act in and produce a short motion picture.

A. Suggested Content

1. Script writing
2. Time sequence
3. Plot
4. Shooting
5. Timing
6. Editing
7. Acting
8. Directing

B. Suggested Teaching-Learning Activities

1. Have the student select a topic such as "loneliness," "poverty," "strip mining," "puppy love," "aging," "drunks," etc., and make a list of the scenes around school or town which might best convey some feeling about the topic. Let him develop the theme first on paper, then working with a team of his classmates, use an inexpensive home-movie camera to make a film on this topic. (Note: You may wish to have a photographer talk to the class about camera setting, lighting, editing, etc.)

C. Suggested Evaluation

1. Evaluate the student's work in terms of how well the film conveys ideas and feeling of the topic, the quality of the photography, and his acting ability if he was in the film himself.

D. Suggested Resources

1. Resource Persons
   a. Drama teacher
   b. Art teacher
   c. Parent who makes home movies
   d. T.V. personnel
   e. Playhouse and dinner theatre personnel

II. The student will be able to identify acting careers in the motion picture industry.

A. Suggested Content

1. Actor
2. Actress
3. Character actor/actress
4. Western actor/actress
5. Stuntman
6. Double
7. Singers
8. Dancers
9. Extras

B. Suggested Teaching-Learning Activities

1. Using correspondence and research, have the student explore the training, working conditions and career potentials of people acting in the motion picture business.

C. Suggested Evaluation

1. The student will list and describe at least six careers in acting in the motion picture business.

D. Suggested Resources

1. Books
   a. Dictionary of Occupational Titles
   b. The Encyclopedia of Careers and Vocational Guidance
   c. Occupational Outlook Handbook
2. Pamphlets
   a. "Career Guide Series"
   b. "Directors Guide - Producer Training Plan 1973"
   c. "A Survey of Motion Picture, Still Photography and Graphic Arts Instruction"

SUPPORTIVE MATERIALS

FOR

UNIT EIGHTEEN

REFERENCE LIST FOR UNIT EIGHTEEN

BOOKS

1. Dictionary of Occupational Titles U.S. Government Printing Office.

2. The Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke, J.G. Ferguson Publishing Company.

3. Occupational Outlook Handbook U.S. Government Printing Office.

FILMS

NOTE: For a wide range of films, suitable for working in the motion picture unit, the teacher may wish to write for a catalog from the following producers:

1. BFA Educational Media

2. Films Incorporated

PAMPHLETS

1. "Career Guide Series," Association of Motion Picture and Television Producers.

2. "Directors Guild-Producer Training Plan 1973," Directors Guild-Producer Training Plan.

3. "A Survey of Motion Picture, Still Photography and Graphic Arts Instruction," Motion Picture and Education Markets Division, Eastman Kodak Company.

*Addresses of publishers and distributors can be found in the appendix.

Other Teaching-Learning Activities

1. Have the student explore cartooning for films.

2. Using old, filmed commercials donated by a local television station, have the student scrape off the commercial with a razor and experiment with inks and dyes which can be used to make an abstract motion picture on the film.

3. Analyze the different types of motion pictures being made today.

4. Arrange for a member of the audio-visual department of a college or university to discuss films and film making with the class.

5. Have the students write letters to film stars asking them about their careers and life styles. What advice would they have for a student interested in a film career?

6. Study the life of older movie stars and try to determine how they achieved a long career in film acting. (Lucille Ball might be a good one to study.) Try to determine why many film acting careers are short lived.

UNIT NINETEEN

RADIO ACTING

UNIT PURPOSE: To explore the scope of radio acting and careers found in this field.

PERFORMANCE OBJECTIVES: The student will be able to

I. Write and perform in a simulated radio play.

II. Identify careers in the radio field which require speaking skills.

I. The student will write and perform in a simulated radio play.

A. Suggested Content

1. Topic

2. Characterization

3. Plot development

4. Clarity of speech

5. Timing

6. Production

B. Suggested Teaching-Learning Activities

1. Have the student listen to plays or records of plays written for radio. (Note: Your local radio station will help some here, but your best source of information will be your nearest university radio station.) Have the student select a topic, develop the characterization and plot, analyze the timing which would be necessary, and, using microphones from the school's public address system, simulate a radio program.

C. Suggested Evaluation

1. Evaluate the student's work in terms of interest, clarity of presentation, and timing.

D. Suggested Resources

1. Films

a. "Communications in the Modern World," Coronet Films

b. "Microphone Speaking," Centron Corporation Educational Film Division.

2. Resource Persons

a. Local radio station personnel

II. The student will be able to identify careers in the radio field which require speaking skills.

A. Suggested Content

1. Actor
2. Actress
3. Vocalist
4. Comedian
5. Disc jockey
6. Newscaster

B. Suggested Teaching-Learning Activities

1. Using field trips, interviews, correspondence and research, have the student explore the training, working conditions, and career potentials for careers in the broadcasting field.

C. Suggested Evaluation

1. Books
   a. Dictionary of Occupational Titles
   b. The Encyclopedia of Careers and Vocational Guidance
   c. Occupational Outlook Handbook
   d. Educational Broadcasting

2. Pamphlets
   a. "Careers for Women in Broadcasting"
   b. "Careess in Radio"
   c. "Mike and Camera: A Broadcasting Career for You"
   d. "A Student's Introduction to Educational Broadcasting"

SUPPORTIVE MATERIALS

FOR

UNIT NINETEEN

REFERENCE LIST FOR UNIT NINETEEN

BOOKS

1. Dictionary of Occupational Titles U.S. Government Printing Office.
2. Educational Broadcasting National Association of Educational Broadcasters.
3. The Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke, J.G. Ferguson Publishing Co.
4. Occupational Outlook Handbook U.S. Government Printing Office.

PAMPHLETS

1. "Careers for Women in Broadcasting," American Women in Radio and Television, Inc.
2. "Careers in Radio," National Association of Broadcasters.
3. "Mike and Camera: A Broadcasting Career for You?" Sigma Delta Chi, National Professional Journalism Society.
4. "A Student's Introduction to Educational Broadcasting," National Association of Educational Broadcasters.

FILMS

1. "Communications in the Modern World," Coronet Films
2. "Microphone Speaking," Centron Corporation Educational Film Division

*Addresses of publishers and distributors can be found in the appendix.

Other Suggested Teaching-Learning Activities

1. Visit the local radio station.

2. Interview personalities from the radio station.

3. Have the student write to the public relations department of major broadcasting systems for information on acting careers in radio.

4. Build a crystal radio set in classroom and analyze the programs coming intc the classroom in terms of voice projection, speech mechanics, interest, and content.

5. Investigate how to start a radio station and the jobs involved, as well as the control of frequencies and national controls.

6. Analyze the production of commercials as it relates to careers in acting.

7. Contact the nearest educational radio station for interviews and information about careers in educational broadcasts.

8. Investigate "Radio Free Europe" for careers for actors abroad.

UNIT TWENTY

TELEVISION ACTING

UNIT PURPOSE: To explore the scope of the television industry as it relates to drama and the acting careers found therein

PERFORMANCE OBJECTIVES: The student will be able to

I. Write, act in or direct a simulated television drama or commercial.

II. Identify careers in the television industry.

I. The student will write, act in, or direct a simulated television drama or commercial.

A. Suggested Content

1. Topic

2. Television lighting and mechanics

3. Plot development

4. Writing mechanics

5. Character development

6. Body motion and speech

7. Timing

8. Climax and conclusion

B. Suggested Teaching-Learning Activities

1. Have the student select a type of performance such as a commercial comedy, tragedy, musical, love story, western, etc., then narrow this down to a specific topic. (For example: A comedy about a clown with a broken nose, who is out of a job and can't wear his clown makeup.) Then have him write a short television drama and with the help of classmates, direct and/or act in the play. If closed circuit TV is not available in the school, or the school is not located near a college or university where closed circuit TV is available, have him simulate the performance.

C. Suggested Evaluation

1. Evaluate in terms of writing mechanics, performance, and timing.

D. Suggested Resources

1. Pamphlets or booklets

a. "Careers for Women in Broadcasting"

b. "Careers in Radio"

c. "Technical Writing as a Career"

d. "Writing as a Career"

II. The student will be able to identify acting careers in the television industry.

A. Suggested Content

1. Actor
2. Actress
3. Character actor or actress
4. Singer
5. Dancer
6. Newscaster
7. News analyst
8. Weather reporter
9. Interviewer
10. Comedian

B. Suggested Teaching-Learning Activities

1. Using field trips, interview, correspondence, and research, have the student explore the training, working conditions, and career potentials for acting in the television industry.

C. Suggested Evaluation

1. The student will list and describe seven acting careers in the television industry.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

SUPPORTIVE MATERIALS

FOR

UNIT TWENTY

REFERENCE LIST FOR UNIT TWENTY

BOOKS

1. Dictionary of Occupational Titles U.S. Government Printing Office.
2. The Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke, J.G. Ferguson Publishing Company.
3. Occupational Outlook Handbook U.S. Government Printing Office.

FILMS

1. "Communications in the Modern World," Coronet Films
2. "Television-How It Works," Coronet Films

PAMPHLETS

1. "Careers for Women in Broadcasting," American Women in Radio and Television, Inc.
2. "Careers in Radio," National Association of Broadcasters.
3. "Careers in Television," National Association of Broadcasters.
4. "Job Opportunities in Television," WRC-TV, an NBC Affiliate.
5. "Technical Writing as a Career," Society for Technical Communication.
6. "Writing as a Career," National Writers' Club.

*Addresses of publishers and distributors can be found in the appendix.

Other Suggested Teaching-Learning Activities

1. Visit a local television studio and discuss the careers of the people there.

2. Invite TV performers to the class for interviews or discussions of their careers.

3. Analyze a TV play in terms of character development and plot.

4. Analyze a TV play in terms of body motion and speech.

5. Have the student correspond with well-known TV actors and actresses about their careers.

6. Visit or write an educational TV station and gather information concerning careers in educational television.

UNIT TWENTY ONE

SUPPORTIVE CAREERS RELATED TO DRAMA

UNIT PURPOSE: To explore the scope of careers, other than acting, which are related to drama.

PERFORMANCE OBJECTIVES: The student will be able to identify and describe non-acting careers in drama.

I. The student will be able to identify and describe non-acting careers in drama.

A. Suggested Content

Director
Producer
Set designer
Costume designer
Wardrobe mistress
Make-up man
Ticket salesman
Hair dresser
Usher
Camera crewman
Lighting expert
Stand-in
Stuntman
Electrician
Orchestra director
Prompter
Dramatic coach/teacher
Playwright
Stage manager
Critic
Choreographer
Stage hand
Animal trainer
Flyman
Publicity director

B. Suggested Teaching-Learning Activities

1. Using the library, personal interviews and correspondence, have the student explore the training, working conditions and career potentials of the above listed careers.

C. Suggested Evaluation

1. The student will be able to identify and describe at least fifteen careers which function in supporting roles for drama.

D. Suggested Resources

"See page 255 for complete reference list for Unit Twenty-One."

SUPPORTIVE MATERIALS

FOR

UNIT TWENTY ONE

REFERENCE LIST FOR UNIT TWENTY-ONE

BOOKS

1. Creative Drama and Improvised Movement for Children by Janet Goodridge, Plays Inc., 1971

2. Creative Dramatics by Mary P.F. Pierini, Herder and Herder, 1971.

3. Creative Dramatics in the Classroom by Nellie McCaslin, David McKay Company, 1968.

4. Dictionary of Occupational Titles U.S. Government Printing Office

5. The Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke, J.G. Ferguson Publishing Co.

6. Occupational Outlook Handbook U.S. Government Printing Office

7. Teaching Creative Drama by Brenda Walker, B.T. Batsford Limited, 1970.

*Addresses of publishers and distributors can be found in the appendix.

Structure of the Literature Area

The literature area is a large and varied one, but since the concern here is with literature in relationship to career education, the term will be used to include any form of writing, literary or commercial, which a student might do to earn a living.

A writer of any type must have, or be willing to develop, a sense of order to compose written words in a logical coherent manner. He must know the basic structure of the language which, simplified, breaks down into the following components.

1. Grammar - which includes case, subject-verb agreement, pronoun-antecedent agreement, mood, tense, principal parts, adjectives-adverbs, pronouns, conjunctions, etc.

2. Punctuation and mechanics - which inlcudes the use of the comma, semicolon, colon, dash, the hyphen syllabication, apostrophe, possessives, italics and various miscellaneous marks.

3. Words - which includes their connotations, spelling, knowing which ones are colloquialisms, provincialisms, vulgarisms, slang and jargon, as well as knowing how to use a dictioanry.

4. Sentences - which includes sentence unity, parallelism split construction, clauses, word order, dangling modifiers, transitions, etc.

5. Paragraphs - which includes an understanding of the function of opening and closing sentences, transitions, length, proportion, unity and paragraph mechanics.

6. The entire theme- which includes an analysis of the topic, title, outline, structural form, transitional paragraphs, bibliography, etc.

The art of writing, like all the other arts, requires both a knowledge of the basic structure of the area and practice, if the writer is to be successful in his endeavors. In this area we will concern ourselves with the practice the student gets in writing fiction and nonfiction, as well as some experience and exploration into the supporting fields.

In this guide the literature area has been subdivided in the following way:

1. Unit twenty-two - Writing Fiction
2. Unit twenty-three - Writing Nonfiction
3. Unit twenty-four - Supportive Careers Related to Literature

UNIT TWENTY-TWO

WRITING FICTION

UNIT PURPOSE: To explore the scope of fiction writing and some of the careers found therein

PERFORMANCE OBJECTIVES: The student will be able to

I. Write a short story.

II. Write poetry or prose.

III. Write a one-act mystery play for stage, television or radio.

IV. Identify careers which require an ability to write fiction.

I. The student will be able to write a fictional short story.

A. Suggested Content

1. Topic selection

2. Plot development

3. Outlining

4. Punctuation, grammar, spelling

5. Sentence and paragraph structure

6. Transition, climax and closing sentence

B. Suggested Teaching-Learning Activities

1. Develop in advance a list of short story topics or titles and a list of some suggested situations and plots. Ask the students to select topics and/or situations from these lists, or make up ones of their own. Most textbooks in the Language Arts offer suggestions for stimulation techniques to be used for creative writing. Select those best suited for the particular class. Have the student select a topic and situation, develop a plot and characters and write a short story. Let disadvantaged students work in small groups.

C. Suggested Evaluation

1. Evaluate the student's work in terms of structure, writing mechanics, plot interest, buildup, climax and closing sentences.

D. Suggested Resources

1. Books

a. Choices: Situations to Stimulate Thought and Expression

b. Short Fiction: A Critical Collection

c. A Student-Centered Language Arts Curriculum Grades K-13, A Handbook for Teachers

2. Films

a. Coronet Films series on writing

II. The student will write poetry or prose.

A. Suggested Content

1. Analysis of form

2. Construction of new form

B. Suggested Teaching-Learning Activities

1. Have the student analyze and compare the structure of traditional and contemporary poetry and prose. Then have him select and develop a topic which lends itself to creative structure.

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C. Suggested Evaluation

1. Evaluate the student's work in terms of the appropriateness of the structure to the content.

D. Suggested Resources

1. Books

a. Forms of Poetry

b. A Student-Centered Language Arts Curriculum Grades K-13, A Handbook for Teachers

III. The student will write a one-act mystery play for stage, television or radio.

A. Suggested Content

1. Structure

2. Character building

3. Stage directions

4. Scenery directions

5. Timing

B. Suggested Teaching-Learning Activities

1. Have the student review and analyze several short one-act plays, followed by a class discussion about what makes a good mystery, what devices help build suspense, and how to determine timing in a scene. Let the student write a one-act play which could be used on a stage, on television, and/or radio.

C. Suggested Evaluation

1. Evaluate the student's work in terms of originality, interest suspense, and accuracy of timing.

D. Suggested Resources

1. Books

a. Choices: Situations to Stimulate Thought and Expression

b. Modern English Handbook

c. A Student-Centered Language Arts Curriculum Grades K-13, A Handbook for Teachers

IV. The student will be able to identify careers which require an ability to write fiction.

A. Suggested Content

1. Short story writer
2. Novelist
3. Poet
4. Playwright
5. T.V. serial writer
6. Collaborator
7. Ghost writer
8. Humorist
9. Political speech writer
10. Writer of children's books
11. Mystery writer

B. Suggested Teaching-Learning Activities

1. Using field trips, interviews and research, have the student explore the training and working conditions of people in the above careers. Have them ascertain the career potentials in these fields.

C. Suggested Evaluation

1. The student will list and describe at least seven careers which require skill in writing fiction.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

SUPPORTIVE MATERIALS

FOR

UNIT TWENTY TWO

REFERENCE LIST FOR UNIT TWENTY-TWO

BOOKS

1. Choices: Situations to Stimulate Thought and Expressions by Thelma Altshuler, Prentice-Hall Inc., 1970

2. Dictionary of Occupational Titles U.S. Government Printing Office

3. The Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke, J.G. Ferguson Publishing Co.

4. Forms of Poetry by J.W. Calderwood and H.E. Toliver Prentice-Hall, 1969.

5. Modern English Handbook by R.M. Gorrell and C. Laird, Prentice-Hall.

6. Occupational Outlook Handbook U.S. Government Printing Office

7. Short Fiction: A Critical Collection by J.R. Frakes and I. Traschen, Prentice-Hall, 1969.

8. A Student-Centered Language Arts Curriculum Grades K-13, A Handbook for Teachers by James Moffett, Houghton Mifflin Co.

FILMS

1. "Building an Outline," Coronet films

2. "Building Better Sentences," Coronet films

3. "How to Write Effectively," Coronet films

4. "Your Communications Skills: Writing," Coronet films

*Addresses of publishers and distributors can be found in the appendix.

Other Teaching-Learning Activities

1. Have students construct a written questionnarie concerning career preparation, sources of ideas, working schedules, etc., to be mailed to writers of fiction.

2. Interview any local fiction writers.

3. Have the student develop and compile thumb-nail biographical sketches of well-known authors.

4. Let two or more students collaborate on writing a ghost story.

5. Have the students write letters to different embassies in Washington, D.C. for information about well-known contemporary authors around the world and request examples of fiction writing from their country.

UNIT TWENTY-THREE

WRITING NON-FICTION

UNIT PURPOSE: To explore the scope of writing non-fiction and some of the careers found therein

PERFORMANCE OBJECTIVES: The student will be able to

I. Write an autobiography or a short biographical sketch of an interesting local character or friend.

II. Write a news item, sports story or editorial which could be used in a school paper.

III. Write a technical paper or a critical review.

IV. Identify careers which require an ability to write non-fiction.

I. The student will write an autobiographical sketch or a short biographical sketch of an interesting local character or friend.

A. Suggested Content

1. Interviews

2. Information and data

3. Biographical components

4. Accuracy

5. Style

B. Suggested Teaching-Learning Activities

1. Discuss with the student the purpose of a biographical sketch and the styles in which they can be written. Give him the option of writing about himself, a colorful local person or a friend. Discuss the personal characteristics and events which might make an individual's life story interesting to read. Have him interview the person and write a biographical sketch of his or her life if the student does not elect to write about himself.

C. Suggested Evaluation

1. Evaluate the student's work in terms of interest, style, accuracy of writing mechanics and information.

D. Suggested Resources

1. Books

a. The Experience of Writing

b. Choices: Situations to Stimulate Thought and Expression

2. Films

a. Coronet Films Language Arts series

II. The student will write a news item, sports story, or editorial which could be used in the school paper.

A. Suggested Content

1. Direct experience writing

2. "Who, why, where, when, what, and how" coverage

3. Writing the short sentence

4. Maintaining interest

B. Suggested Teaching-Learning Activities

1. Have the student collect and analyze news items, sports stories, and editorials from the newspaper. Let him write a story or editorial growing directly out of his own experiences in the school setting, suitable for use in a school paper.

C. Suggested Evaluation

1. Evaluate the student's work in terms of style, accuracy and completeness of information, and suitability of the story or editorial to the purpose for which it was written.

D. Suggested Resources

1. Resource Persons

a. Newspaper writers

b. Newspaper reporters and editors

III. The student will write a technical paper or critical review.

A. Suggested Content

1. Research techniques or analysis of criticism

2. Precision writing

3. Vocabulary building

B. Suggested Teaching-Learning Activities

1. Review with the student some technical papers from any field within his range of understanding, or a critical review of a book, play, movie, television performance, or art exhibit. He should study the style of writing in both the technical paper and the critical review. Let him elect to write a technical paper or critical review of his own on a subject of his interest.

C. Suggested Evaluation

1. Evaluate the student's work on the basis of style, accuracy of information, precision, and suitability of vocabulary to the subject chosen.

D. Suggested Resources

1. Books

a. The Experience of Writing

2. Resource Persons

a. English major

b. Newspaper editor or critic

c. Librarian

IV. The student will be able to identify careers which require an ability to write non-fiction.

A. Suggested Content

Biographer
Ghost writer
Scholarly writer
Journalist
Sports writer
Technical writer
Travel writer
Lexicographer
Critic
Essayist
Copy writer

B. Suggested Teaching-Learning Activities

1. Using field trips, interviews, and research, have the student explore the training and working conditions of people in the above careers. Have them ascertain the career potentials in these fields.

C. Suggested Evaluation

1. The student will list and describe at least seven careers which require skill in writing non-fiction.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

SUPPORTIVE MATERIALS

FOR

UNIT TWENTY THREE

REFERENCE LIST FOR UNIT TWENTY-THREE

BOOKS

1. Choices: Situations to Stimulate Thought and Expression by Thelma Altshuler, Prentice-Hall Inc.,1970.

2. Dictionary of Occupational Titles U.S. Government Printing Office.

3. The Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke, J.G. Ferguson Publishing Co.

4. The Experience of Writing by W.D. Baker and T.B. Strandness, Prentice-Hall, 1970.

5. Occupational Outlook Handbook U.S. Government Printing Office

FILMS

1. "Building an Outline," Coronet films

2. "Building Better Sentences," Coronet films

3. "How to Write Effectively," Coronet films

4. "Your Communications Skills: Writing," Coronet films

*Addresses of publishers and distributors can be found in the appendix.

Other Suggested Teaching-Learning Activities

1. Let the student explore ghost writing by trying to imitate the writing styles of a classmate, with improvements of his own.

2. Interview writers for the local newspaper.

3. Take a field trip to the local newspaper.

4. Write an essay entitled "Thoughts on Strip Mining," or some topic related to the environment.

5. Have the student visit the police department and write an article on "Crime In Our City," in journalistic style. The same sort of thing could be done using the local court, fire department, sanitation department, or any branch of the city or county government.

UNIT TWENTY-FOUR

SUPPORTING CAREERS RELATED TO LITERATURE

UNIT PURPOSE: To explore the scope of supporting fields in literature and some of the careers found therein

PERFORMANCE OBJECTIVES: The student will be able to

I. Interview one person or more in the supporting fields of literature.

II. Identify careers in the supporting fields of literature.

I. The student will interview one person or more in the supporting fields of literature.

A. Suggested Content

1. Interview techniques

2. Writing an interview

B. Suggested Teaching-Learning Activities

1. After the student has had an opportunity to study the supporting fields of literature, have him select for interview a local individual in one or more of the fields. Let him conduct the interview on the career of this person and then write a factual story about "What It's Like to Be a _____."

C. Suggested Evaluation

1. Evaluate the student's work in terms of style, writing mechanics, and interest.

D. Suggested Resources

1. Resource Persons

a. Newspaper personnel

b. Typist

c. Commercial printer

d. Book salesman

e. English teachers

f. Librarian

g. Others

II. The student will be able to identify careers in the supporting fields of literature.

A. Suggested Content

Editor
Proofreader
Typesetter
Typist
Printer
Lithographer
Illustrator
Publisher
Bookbinder
Book salesman
Book store owner
English teacher
Librarian

B. Suggested Teaching-Learning Activities

1. Through field trips, interviews, and research, have the students explore the training and working conditions of people in the above careers. Have them ascertain the career potentials in these fields.

C. Suggested Evaluation

1. The student will list and describe at least nine careers in the supporting fields of literature.

D. Suggested Resources

1. Books

a. Dictionary of Occupational Titles

b. The Encyclopedia of Careers and Vocational Guidance

c. Occupational Outlook Handbook

2. Resource Persons

a. People in the community with supportive jobs related to literature.

SUPPORTIVE MATERIALS

FOR

UNIT TWENTY-FOUR

REFERENCE LIST FOR UNIT TWENTY-FOUR

BOOKS

1. Dictionary of Occupational Titles U.S. Government Printing Office.

2. The Encyclopedia of Careers and Vocational Guidance by Wm. E. Hopke. J.G. Ferguson Publishing Company.

3. Occupational Outlook Handbook U.S. Government Printing Office.

*Addresses of publishers and distributors can be found in the appendix.

Other Teaching-Learning Activities

1. Give the student some experience as an editor and proofreader by having him go over the writings of a fellow student.

2. Visit a place in town that does typesetting. Watch a typesetter at work and interview him about his job.

3. Visit the studio of a commerical artist and discuss the training, working conditions, and career potentials of an illustrator.

4. Have the student illustrate some of his own writing.

5. Interview a local book salesman, book store owner, or textbook representative.

6. Interview a librarian about careers around a library.

Structure of the Humanities

A study of the humanities is a study of the development of the human race within particular cultures and time periods. More specifically, it is a study of the aesthetic and intellectual growth and change within cultural groups. The scope of the humanities is subject to debate, but art, music, literature and philosophy are generally accepted as the basic core of study within the field. Some humanities studies also include law, religion and languages.

The humanities are not generally taught in the junior high school as such, but are usually brought into other courses in the form of "appreciation" or "history." Philosophy, law, foreign languages and comparative religion are usually ignored, while the history and/or appreciation of art, music and literature are taught by specialists in the field and perhaps included in social studies programs.

There is only one career open to a person who wishes to specialize in the humanities and that is teaching--usually at the college level where a Ph.D. degree may be required. If the student is to have a realistic hands-on experience in the humanities it necessitates researching the art, music, literature and/or philosophy of a specific culture during a specific time period (or on a time continuum from ancient to modern, for example), and then teaching his findings to the rest of the class.

UNIT TWENTY-FIVE

HUMANITIES

UNIT PURPOSE: To explore the scope of the humanities.

PERFORMANCE OBJECTIVE: The student will select and research the art, music, literature and/or philosophy of a specific culture at a specific time period, and then teach a humanities lesson to the class. (Note: This is not for all students.)

I. The student will select and research the art, music, literature and/or philosophy of a specific culture at a specific time period, and then teach a humanities lesson to the class.

A. Suggested Content

1. Any culture

2. Any time period in recorded history

B. Suggested Teaching-Learning Activities

1. The student will select and research the humanities of a particular culture. (For example: Babylonia, Egyptian Middle Kingdom, Greek Hellenistic Period, Byzantine, Italian High Renaissance, Nineteenth Century French, etc.) He will then teach a lesson on this culture to the rest of the class.

C. Suggested Evaluation

1. Evaluate the student's work on the basis of the scope and quality of his research and on his presentation.

D. Suggested Resources

1. Books

a. Philosophy of History

b. Art Through the Ages

c. Why They Wrote

d. A History of Art and Music

e. Doing Philosophy

(Note: Check the school library for references in literature).

2. Films

a. "Art: What is It? Why is It?"

b. "Civilization"

c. "The Humanities: What They Are and What They Do"

SUPPORTIVE MATERIALS

FOR

UNIT TWENTY-FIVE

REFERENCE LIST FOR UNIT TWENTY-FIVE

BOOKS

1. Art through the Ages by Helen Gardner Harcourt, Brace and Jovanowich, Inc. Rev. 1970.
2. Doing Philosophy by Thomas Katen, Prentice Hall Inc., 1972.
3. A History of Art and Music by H.W. Janson and Joseph Kerman, Prentice Hall Inc., 1968.
4. Philosophy of History by Wilt Drag Prentice Hall Inc., 1964.
5. Why They Wrote by Rhoda Hoff Walch Publishers.

FILMS

1. "Art: What is It/Why is It?" Encyclopedia Britannica Films.
2. "Civilization" series, Time-Life Films.
3. "The Humanities: What They Are and What They Do," Encyclopedia Britannica Films.

*Addresses of publishers and distributors can be found in the appendix.

APPENDIX

ADDRESSES OF PUBLISHERS AND PRODUCERS

BOOKS, PROFESSIONAL ASSOCIATIONS AND RECORDS

Addison-Wesley Publishing Company
Reading, Massachusetts 10867

American Artist Book Club
P.O. Box 14236
Cincinnati, Ohio 45214

American Symphony Orchestra League
P.O. Box 66
Vienna, Virginia 22180

American Women in Radio and Television, Inc.
1321 Connecticut Avenue, N.W.
Washington, D.C. 20036

Appleton-Century-Crofts
440 Park Avenue South
New York, New York 10016

Art Resource Publications
Worcester, Massachusetts 01601

Association of Motion Picture and Television Producers
8480 Beverly Boulevard
Los Angeles, California 90048

B.T. Batsford, Ltd.
4 Fitzharding Street
London, England W.1 H - OAH

Canyon Records
6050 N. 3rd Street
Phoenix, Arizona 85012

Charles T. Branford Company
28 Union Street
Newton Center, Massachusetts 02159

The Dance Division
American Association for Health, Physical Education and Recreation
1201 Sixteenth Street, N.W.
Washington, D.C. 20036

David McKay Company Inc.
750 Third Avenue
New York, New York 10017

Davis Publications
229 Park Avenue South
New York, New York 10003

Directors Guild
8480 Beverly Boulevard
Room No. 22
Los Angeles, California 90048

Eastman Kodak Company
Rochester, New York 14650

Educational Record Sales
157 Chambers Street
New York, New York 10007

Encyclopedia Britannica Films
425 N. Michigan Avenue
Chicago, Illinois 60611

Folkways/Scholastic
906 Sylvan Avenue
Englewood Cliffs, New Jersey 07632

Free Press
866 Third Avenue
New York, New York 10022

Godine Press, Inc.
306 Dartmouth Street
Boston, Massachusetts 02116

Harcourt Brace Jovanovich, Inc.
757 Third Avenue
New York, New York 10017

Herder and Herder Inc.
The Seabury Press Inc.
815 Second Avenue
New York, New York 10017

Holt, Rinehart and Winston Inc.
383 Madison Avenue
New York, New York 10017

Houghton Mifflin
110 Tremont Street
Boston, Massachusetts 02107

International Publishers Company
381 Park Avenue South
New York, New York 10016

J. G. Ferguson Publishing Company
Chicago, Illinois

Library of Congress
Washington, D.C. 20504

MacMillan, Inc.
866 Third Avenue
New York, New York 10022

McGraw-Hill Book Company
1221 Avenue of the Americas
New York, New York 10020

Music Educators National Conference
1201 16th Street N.W.
Washington, D.C. 20036

Music Library Association
School of Music
University of Michigan
AnnArbor, Michigan 48105

National Art Education Association
1201 16th Street N.W.
Washington, D. C. 20036

National Association of Broadcasters
1771 N Street, N.W.
Washington, D.C. 20036

National Association of Educational Broadcasters
1346 Connecticut Avenue N.W.
Washington, D.C. 20036

National Association for Music Therapy
P.O. Box 610
Lawrence, Kansas 66044

National Writers' Club
1365 Logan Street
Suite 100
Denver, Colorado 80203

Oxford University Press
200 Madison Avenue
New York, New York 10016

Plays Inc.
8 Arlington Street
Boston, Massachusetts 02116

Prentice-Hall Inc.
Englewood Cliffs, New Jersey 07632

Sigma Delta Chi
National Professional Journalism Society
35 E. Wacker Drive
Chicago, Illinois 60601

Society for Technical Communications
Suite 421
1010 Vermont Avenue, N.W.
Washington, D.C. 20005

Sterling Publishing Co., Inc.
419 Park Avenue South
New York, New York 10016

Taplinger Publishing Company, Inc.
200 Park Avenue South
New York, New York 10003

Tudor Publishing Company
221 Park Avenue South
New York, New York 10003

U.S. Government Printing Office
Superintendent of Documents
Washington, D.C. 20402

Van Nostrand Reinhold Company
450 W. 33 Street
New York, New York 10001

Viking Press Inc.
625 Madison Avenue
New York, New York 10022

Wadsworth Publishing Company
Belmont, California 94002

Walch Publishers
19 Union Square West
New York, New York

Watson-Guptill Publications
1 Astor Plaza
New York, New York 10036

Wesleyan University Press
356 Washington Street
Middletown, Connecticut 06457

William C. Brown Company
2460 Kerper Blvd.
Dubuque, Iowa 52001

WRC-TV, an NBC Affiliate
40001 Nebraska Avenue, N.W.
Washington, D.C. 20016

FILM COMPANIES

ABC Media Concepts
4151 Prospect Avenue
Los Angeles, California 90027

Academy Films
748 N. Seward Street
Hollywood, California 90038

ACI Productions
21 West 46th Street
New York, New York 10036

AIMS Associated Instructional Materials
866 Third Avenue
New York, New York 10022

Alcorn Films
33 Union Square West
New York, New York 10003

American Documentary Films Inc.
336 West 84th Street
New York, New York 10027

American Educational Films
132 Lasky Drive
Beverly Hills, California 90210

Arthur Barr Productions, Inc.
P.O. Box 7-C
Pasadena, California 91104

Appleton-Century-Croft
Educational Division
440 Park Avenue South
New York, New York 10016

AV-ed Films
7934 Santa Monica Blvd.
Hollywood, California 90046

BFA Educational Media
2211 Michigan Avenue
Santa Monica, California 90404

Centron Corporation
Educational Film Division
1621 West 9th Street
Lawrence, Kansas

Coronet Films has changed to:
Perspective Films
369 West Erie Street
Chicago, Illinois 60610

Walt Disney Educational Materials
800 Sonora Avenue
Flendale, California 91201

Films Incorporated
1144 Wilmette Avenue
Wilmette, Illinois 60091

Holt, Rinehart and Winston, Inc.
Media Department
383 Madison Avenue
New York, New York 10017

International Film Bureau Inc.
332 South Michigan Avenue
Chicago, Illinois 60604

Mass Media
2116 N. Charles Street
Baltimore, Maryland 21218

McGraw-Hill Films
1221 Avenue of the Americas
New York, New York 10020

Oxford Films
1136 N. Las Palma Avenue
Los Angeles, California 90038

Pyramid Films
Box 1048
Santa Monica, California 90406

Time-Life Education
Box 834, Radio City Post Office
New York, New York 10019